

THE ILLUSTRATED LONDON NEWS

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SATURDAY, MAY 20, 1939.



REHEARSING FOR EMPIRE AIR DAY: WESTLAND "LYSANDER" ARMY CO-OPERATION AIRCRAFT FLYING IN FORMATION OVER ODIHAM, HAMPSHIRE, SHOWING THE EFFECTIVENESS OF THE "DISRUPTIVE" PATTERN OF THEIR CAMOUFLAGE.

Empire Air Day is being observed to-day (May 20) at seventy-eight aerodromes, including sixty-three R.A.F. stations—the largest number that has ever been open to inspection by the public. Our photograph shows Westland "Lysander" Army Co-operation aircraft rehearsing a formation-flying display over Odiham, Hampshire,

and it may be noted that their camouflaged wings and fuselage make them very difficult to distinguish when seen against the ground. This year marks the "coming-of-age" of the Royal Air Force, which came into being on April 1, 1918, when the Royal Flying Corps and the R.N.A.S. were formed into the new Service. (A.P.)



By ARTHUR BRYANT.

MAY, even in a great city, can be extraordinarily pleasant. At the back of the house where my London flat is situated is a stone alleyway running through a churchyard whose tombstones carry one back to the eighteenth century and whose kindly, sheltering trees bring the scent of early summer into my windows and provide a hunting grove for half the cats in Kensington. Walking down it a few minutes ago I could almost imagine myself in the shadow of a little country church. The chestnuts above the graves were in full glory, and there were pigeons fluttering to and fro between the grass and the old tiled roofs of Brompton Square. It must have been somewhere near here that the hero of "The Happy Hypocrite" looked across the banks of the tiny stream called Ken and saw Jenny Mere, standing like a tall child in her straight frock of lilac cotton and her sun-burnt straw bonnet, waiting for him on the other side.

Perhaps it was because the compilers of it have been affected by some such mood of early summer that the columns of my evening paper to-night—usually so full of rumours and alarms—contain a welcome item of pleasant news. One journalistic swallow, of course, does not make a spring, least of all in the violent and surprising chronicles of modern Europe, yet one is none the less welcome. And sometimes one straw shows which way the wind is blowing. It appears that the Italian Government—"after some hesitation," we are told—have decided to send an Army jumping team to compete at the International Horse Show, which opens at Olympia in mid-June. It is many years since the last Italian team visited this country: it was one of those imports that Sanctions presumably killed. But it seems that a little while ago, after the War Office had refused to finance a team of British officers competing in the Horse Show at Rome, the International Horse Show directors decided to do what officialdom would or could not do, and sent a British team at their own expense, so that this country, despite its present international affiliations, could be represented with others. And the Italian High Command were so delighted with this gesture that, after much cogitation, they agreed to go one better than the British authorities and to send an Italian Army team to Olympia next month.

Sometimes those who have no responsible position are able to do with wisdom what those in authority cannot do. The action of the promoters of the International Horse Show appears to be the course of ordinary decent neighbourly dealing and of common sense. I am not one of those who believe that because, for manifest reasons of State, it has become advisable for our Government to pursue a policy of firm reserve towards certain other Governments, it is therefore the duty of every citizen to treat with disapproval and contumely any national of those States that he may happen to encounter. That is the attitude, it seems to me, of a savage, but not of a civilised man. That the Government is right in its attitude is plain enough for a child to see. But when Governments have a quarrel they have it with other Governments. Their quarrel is not with the individual citizens of any foreign country, and, if theirs is not, ours need not be either. The individuals who comprise a

nation cannot be made morally responsible for the acts of those who govern them without doing them grave injustice. That was the mistake that was made after the last war: the victors forgot that wounded Hans and starving Gretchen were not Kaiser Wilhelm or his Ministers and visited their just resentment at the latter against the former.

During war itself, of course, every citizen of one country becomes the enemy of those of another. That is, perhaps, the most evil of all the horrors of war to a civilised man. To secure the life and victory of one's own community it becomes temporarily incumbent upon one to destroy as many men—and,

world. If he aspires to be a good one and a good Christian he is under an obligation to think and speak no evil of his neighbour, whether that neighbour lives next door or on the other side of the Alps or the Rhine.

Here lies the essential difference for the ordinary citizen between the states of war and peace. In the former it becomes one's artificial and unwelcome duty not to hate necessarily (as Nelson in a more primitive age bade his midshipmen hate Frenchmen), but to act as though one does hate. One ceases to be an individual and becomes a mere automaton carrying on the collective national will. War makes us all totalitarians. But in peace one does not facilitate in the least degree the policy of one's own country by indulging in abuse, hatred or hostile acts against the nationals of any other country. One merely renders it more difficult if the policy of one's country happens to be—as ours most patently is—the creation of a peaceful world. In pursuit of that policy the Government may have to show its disapproval of acts or omissions of other Governments which hinder and obstruct that policy. Yet the Government has not the least enmity towards individual, shall we say, Germans or Italians, just because they are Germans or Italians. On the contrary, its whole purpose is to avoid that insane and suicidal state in which it would become incumbent on them to act as if they did so.

Indeed, the more strongly we deplore the policy of the totalitarian Governments the more ready we should be to be friendly with the individuals who are compelled to render them allegiance. For our disapproval of those Governments is caused by their tendency to glorify that which on social, economic and, above all, humanitarian grounds we so passionately desire to avoid—war. And every friendly personal contact between men of different races makes war a fraction less likely. The more of such contacts the better: the citizen who believes that peace is the primary interest of his country should, indeed, go out of his way to seek it. If every Englishman had at least one close personal Italian friend, war between the two countries would become almost unthinkable, as it is between Britain and the United States. Even a bad and reckless Government could scarcely bring it about in the face of such a widespread liking and mutual respect.

All this has nothing to do with governmental policy. It is merely the application of a lesson, which

we have learned to apply in our domestic concerns to that of foreign relationships. In the House of Commons we long ago discovered the value of letting personal contacts between individual members of different parties soften the asperity of Party faction. Such contacts do not in any way diminish the effectiveness of Party policy. But they enormously lessen the chances of civil conflict, of factions and destructive violence. It would be sad if in the years to come we found ourselves forced to admit that mankind had gone to its ruin because the most politically adult race in the world had failed to apply the great lesson it had mastered so well in its own domestic sphere to that of its relations with others.



THE PRESIDENT OF THE REPUBLIC OF TURKEY, WHICH HAS CONCLUDED A SECURITY PACT WITH GREAT BRITAIN: GENERAL ISMET İNÖNÜ.

On May 12 M. Saydam, the Turkish Prime Minister, announced before the Grand National Assembly the conclusion of a security pact with Great Britain. A similar announcement was made earlier in the day by Mr. Neville Chamberlain in the House of Commons. In his speech M. Saydam said: "I ask the authorisation of the Grand National Assembly for Turkey to march side by side with Britain, whose aim is to save the world from the disastrous consequences of war . . . the bonds of friendship with Britain constitute one of the bases of our policy. It was decided to conclude a long-term and definitive agreement . . . pending the conclusion of the definitive agreement, and in the event of any action provoking war in the zone of the Mediterranean, the two parties declare that they are ready to collaborate and mutually lend aid and assistance." The Assembly voted unanimous endorsement of the pact. General Ismet İnönü was elected President of Turkey on November 11 last year, following the death of Kemal Atatürk, with whom he had collaborated for thirteen years. He resigned the office of Premier in 1937. (Planet.)

nowadays, it would appear, even women and children—of another race as possible. It was the realisation of the ultimate futility of such behaviour that rung from Nurse Cavell, in the midst of war, the bold truth that patriotism is not enough. This was the true, English answer to the Hymn of Hate: one cannot, as Burke said, rightly condemn a whole nation. And when the artificial and unnatural condition of modern war (which certain totalitarian theorists foolishly glorify as a purging and creative experience) comes to an end, the man in the street, who is no longer under a specific duty to destroy his *vis-à-vis* in some foreign country, reverts to his former position as a citizen, not of his own country alone, but of the

THE NATIONAL WAR MEMORIAL AT OTTAWA, WHICH THE KING WILL UNVEIL.



THE WORK OF AN ENGLISH FAMILY OF SCULPTORS, AND FAMILIAR TO LONDONERS WHO SAW IT SET UP IN HYDE PARK: THE CANADIAN MEMORIAL, EMBODYING BRONZE FIGURES OF TYPES OF CANADIAN SOLDIERS OF 1914-18; WITH THE UNION STATION, OTTAWA, ON RIGHT.

Canada's National War Memorial, that striking blend of realism and formalism, has been erected in Connaught Place in Ottawa, the Dominion capital. Here, according to the revised programme adopted after their Majesties' ship had been held up by ice in the Atlantic, the King will unveil it on the morning of Sunday, May 21.

The ceremony will be accompanied by a great military display to the music of massed bands. The National War Memorial was designed by the late Mr. Vernon March, and was carried out by his six brothers and his sister at Farnborough, in Kent. It was set up for a period in Hyde Park in 1932. (Photo., Canadian National Railways.)

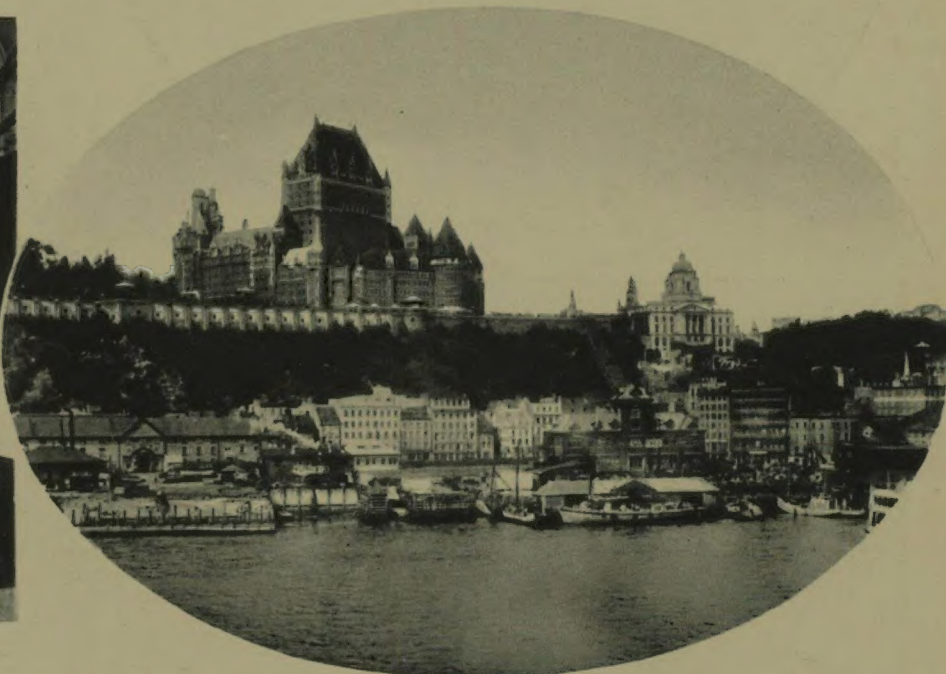
QUEBEC; AND THE SPECIAL TRAIN FOR THE ROYAL CANADIAN TOUR.



(LEFT TO RIGHT.) THE QUEEN'S BEDROOM, THE PRIVATE DINING-ROOM, AND THE KING'S BEDROOM IN THE ROYAL TRAIN PLACED AT THEIR MAJESTIES' DISPOSAL DURING THEIR TOUR; THE TRAIN, WHICH WAS PRONOUNCED "IN FIRST-RATE SHAPE," AFTER A TEST RUN ON MAY 9 BETWEEN SMITH FALLS AND MONTREAL (120 MILES), BEING COMPOSED OF TWELVE BLUE AND SILVER COACHES. (Planet.)



(ABOVE.) THE SITTING-ROOM IN THE ROYAL TRAIN, EQUIPPED WITH RADIO AND TELEPHONE: BOTH HAVING BEEN FULLY TESTED ON THE RUN BETWEEN SMITH FALLS AND MONTREAL. (A.P.)



BUILT BY THE C.P.R. TO RESEMBLE A FRENCH CHÂTEAU, AND DOMINATING QUEBEC: THE CHÂTEAU FRONTENAC HOTEL, WHERE IT WAS ARRANGED THAT THE KING SHOULD MAKE HIS FIRST SPEECH IN CANADA. (A.P.)



(RIGHT.) THE OBVERSE OF THE COMMEMORATIVE SILVER DOLLAR STRUCK BY THE ROYAL CANADIAN MINT; AND (BELOW) THE REVERSE SIDE, SHOWING PARLIAMENT BUILDINGS, OTTAWA. (Planet.)



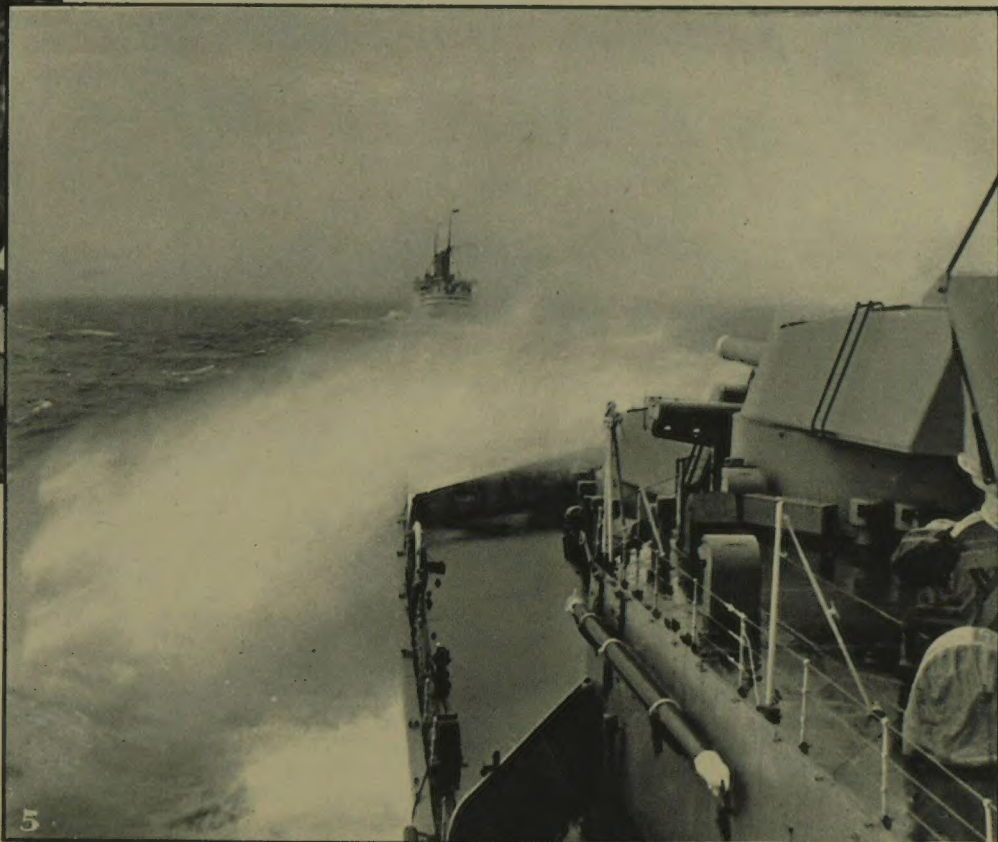
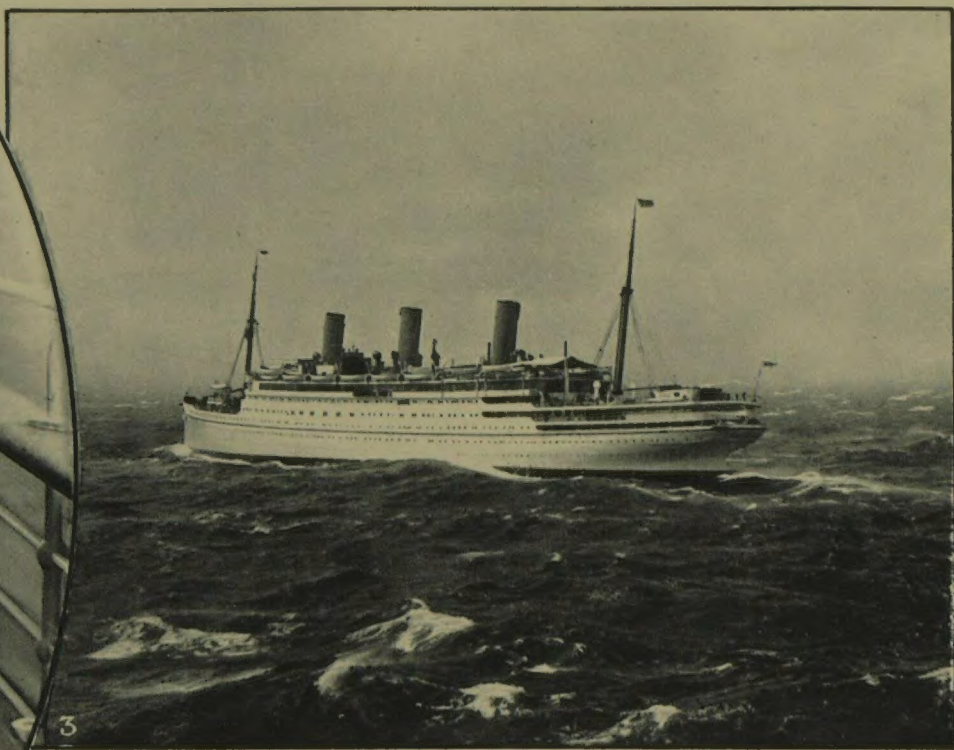
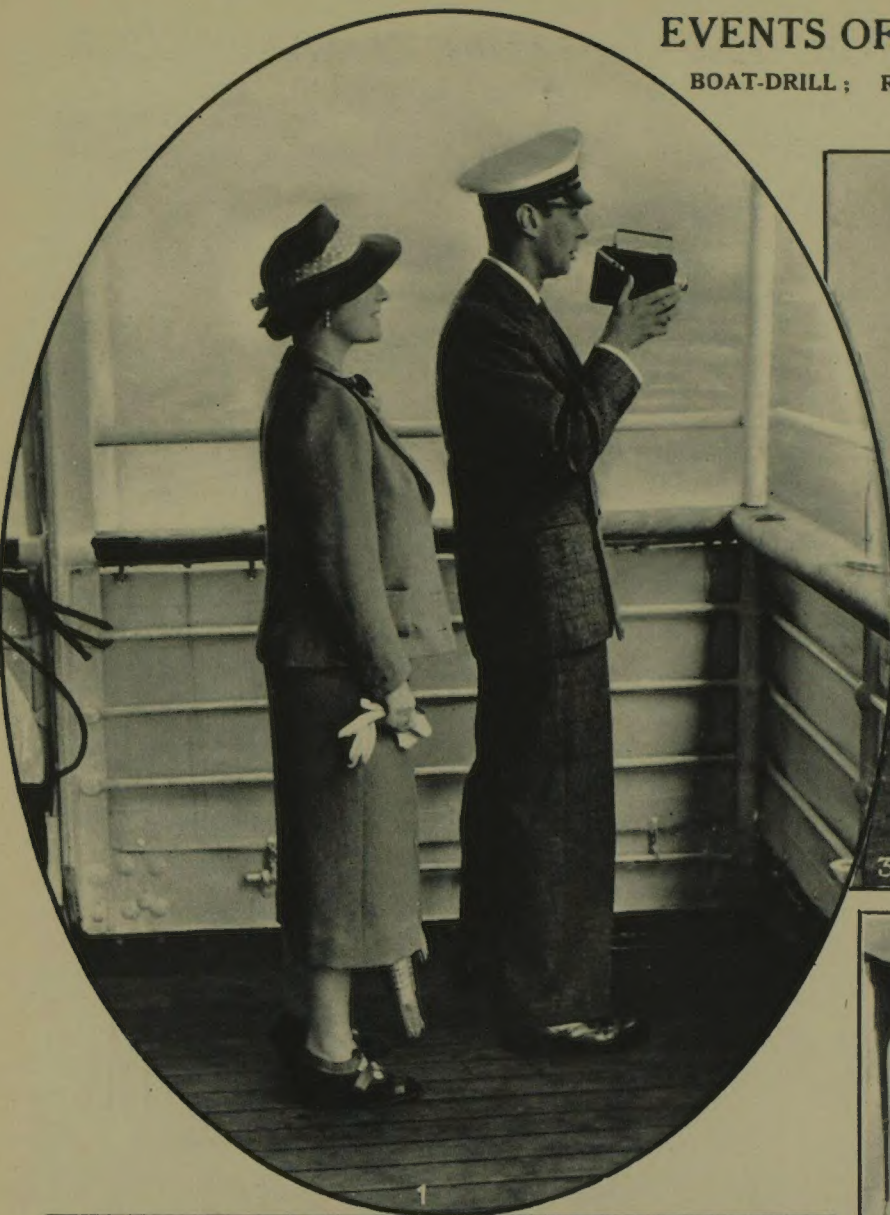
(RIGHT.) THE SCENE OF GENERAL WOLFE'S FAMOUS EXPLOIT WHICH WON QUEBEC IN 1759: WOLFE'S COVE, WHERE IT WAS ARRANGED THE "EMPERESS OF AUSTRALIA" SHOULD DOCK.



MR. MACKENZIE KING, the Canadian Prime Minister, announced in the Dominion House of Commons on May 15 that the King and Queen would land at Quebec City on May 17, almost exactly two days behind the schedule. (By May 15 the "Empress of Australia" had at last been able to extricate herself from the ice-floes encountered in the latter stages of the voyage and was proceeding towards Quebec at a steady 19 knots. Quebec, perhaps the most picturesque of Canadian cities, was already packed with loyal visitors, with half the police force of the province drafted there to control the huge crowds.) Apart from the curtailment of the royal stay at Ottawa and a minor alteration at Kingston, Ontario, added Mr. King, no material change was made in the programme for their Majesties' Canadian tour. The programme has thus been intensely concentrated, and engagements which were to have been spread over four days have now been crowded into two. The revised programme scheduled the arrival of the King and Queen in Ottawa for May 19.

EVENTS OF THEIR MAJESTIES' VOYAGE TO CANADA:

BOAT-DRILL; ROUGH SEAS IN MID-ATLANTIC AND A BARREL "PILLAR-BOX."



1. THE KING FILMING THE "REPULSE" AS SHE TURNED BACK.
2. THE QUEEN HAVING HER LIFEBELT ADJUSTED DURING BOAT-DRILL.
3. THE "EMPRESS OF AUSTRALIA" FACING ROUGH SEAS.
4. THEIR MAJESTIES WATCH THE MAIL BEING PUT INTO A BARREL.
5. THE "REPULSE" IN HEAVY SEAS, WITH THE LINER SEEN AHEAD.

THE photographs of the King and Queen on this page were taken during their Majesties' voyage to Canada in the "Empress of Australia" and were packed in a barrel with the royal mail on May 9 and thrown overboard to be picked up by the battle-cruiser "Repulse." When this operation had been successfully carried out, the "Repulse" parted company from the liner and turned back to Plymouth. As can be seen from these pictures, the "Empress of Australia" encountered rough seas in mid-Atlantic. (Photographs by The Times.)

INFORMAL PHOTOGRAPHS OF THE KING AND QUEEN BROUGHT BACK TO ENGLAND BY THE "REPULSE": INCIDENTS OF THEIR MAJESTIES' VOYAGE TO CANADA ABOARD THE "EMPRESS OF AUSTRALIA."

SUBMARINE FISH-SPEARING AS A NEW SPORT.

"THE COMPLEAT GOGGLER: THE ART OF GOGGLE FISHING": By GUY GILPATRIC.*

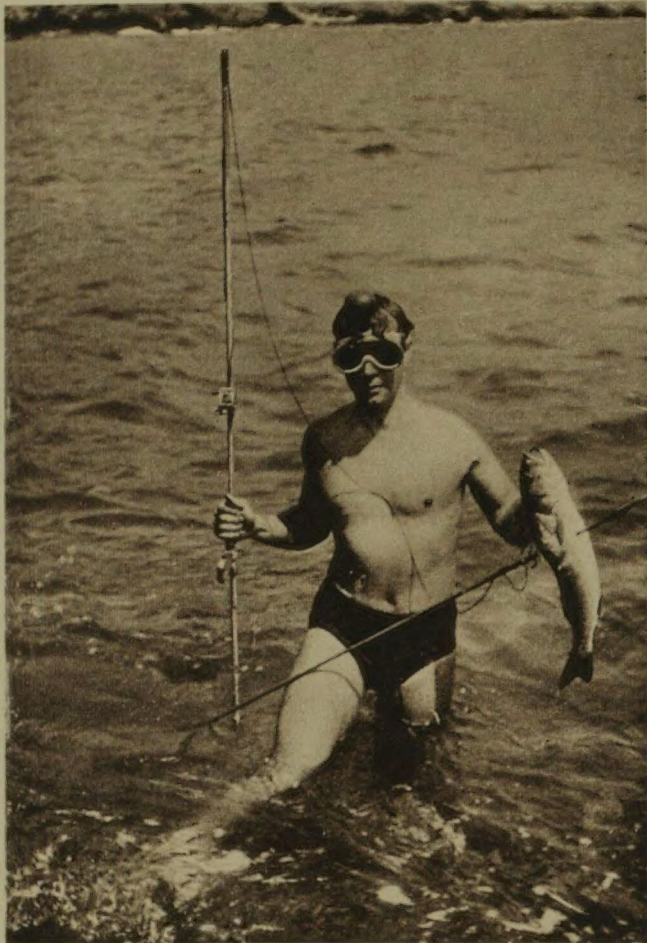
An Appreciation by SIR JOHN SQUIRE.

THE spearing of fish is a widespread occupation amongst primitive peoples. Mr. Gilpatric introduces it to Europeans as a "new sport which combines fishing, hunting and submarine sight-seeing." It is, in the nature of things, a sport for warm waters, and he himself frequents the Mediterranean. Equipment may be more or less elaborate, but he himself favours the bare minimum of goggles, spear and knife.

Diving from a height with goggles (which are smeared first to avoid misting) is palpably dangerous. The sportsman swims along the surface, looking into the depths through his glasses, as though through the side of a tank, observes marine life, and, when he sees a warrantable fish, takes a slanting dive towards it and projects his spear, which may have one prong or many prongs, one illustration showing a terrific fork with seven. "When you have let out your breath to go down, go down feet first until you are completely under water; then—but not until then—lean forward and swim toward the fish. If you go down head first you break the surface as you dive and drag with you air which rises in silver bubbles like sparks behind a rocket. All this frightens the fish. A feet-first descent doesn't cause a ripple or a bubble." Training obviously counts a great deal. The gentleman who recently, at a Midland medical examination, held his breath for five-and-a-half minutes ought to be a champion at this game.

Goggle fishing is not easy. Fish have often to be stalked, and "unless you are a howling genius you'll miss five fish for every one you get." But, judging by the photographs, Mr. Gilpatric has killed some very big ones, and, even on an off day, there is always the compensation of the fascinating submarine life. Mr. Gilpatric, who is familiar with his Beebe, devotes a good deal of attention to this; his stalks always have an enjoyable background, like those of the

a principal encounter with bonehead or octopus, something of the excitement of a bull-fight creeps into his narrative. "And," the reader may ask, "sharks?" As a rule, he says, you have only to stare

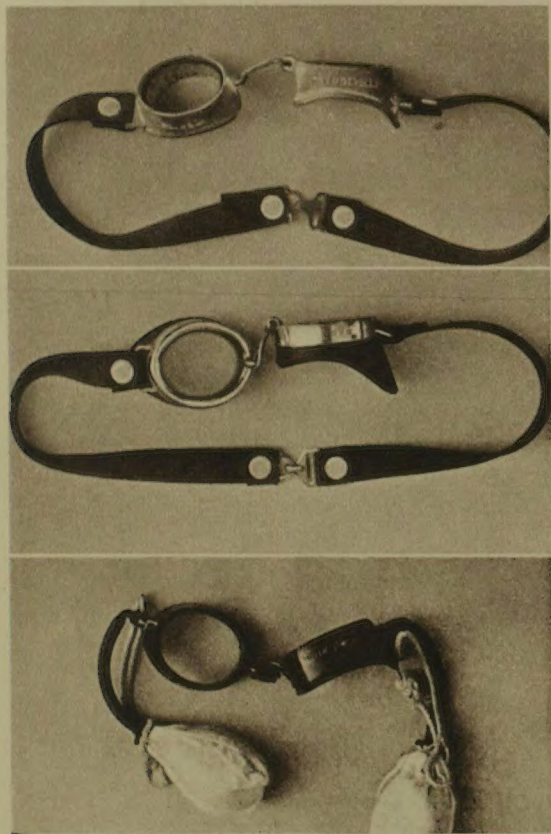


"THE COMPLEAT GOGGLER": MR. ALEC KRAMARENKO COMING ASHORE WITH HIS QUARRY; SHOWING THE TYPE OF GUN AND GOGGLES USED IN THIS SPORT.

at a shark and it will turn tail. The octopuses are more to be feared; they will even reach out of the water and grab people; and "even in his medium development the octopus is far stronger than a man. Stick a five-pronged spear into him—each tooth, with its barb, as effective as a '38 calibre bullet—and still you cannot break his hold on the rocks," while "pain, if ever actually felt as such by the octopus, is instantly translated into a rage so overwhelming that it leaves no room for any other sensation." Vinegar on the back of an octopus is alleged to make him release his hold; it sounds rather like salt on a bird's tail.

Having described the sport, the weapons (including guns), and some of his experiences, Mr. Gilpatric has sections on Gadgets and Cooking. I don't know about the Gadgets: once a man begins thinking about means of remaining under water for a long time he finishes with a complete diving suit. But something may be said for devices to facilitate prolonged below-water observation. For example: "Mr. Steve Butler, the English librarian of Juan-les-Pins, made himself a gadget with which he often swims for an hour at a stretch without lifting his head for air. It is simply a tube which curves around from his mouth and sticks up out of the water above the back of his head, like a periscope. He either ties it around his neck or holds it in place with wide rubber bands. Due to his considerable coefficient of buoyancy, Mr. Butler is unable to dive fast enough to spear fish, and uses this device for hunting mermaids." The Cooking section is introduced by an amusing, if unkind, story about the Grand Duke Nicholas being shown over the beautiful little Monte Carlo Aquarium by that great oceanographer, the late Prince of Monaco. His enthusiasm rose and rose until he finished by saying: "I congratulate you! I'll bring that chef of mine over some morning when I've got more time, and, between us, by God, Prince, he and I'll tell you how to cook every damned fish in the aquarium." The recipes given sound attractive, notably those for octopus. It is very good eating, though I remember being glad, the first time I tried it, that I was not told what the delicacy had been until it had all gone. We are most of us like that, finding it difficult to face dishes, especially if they come from ugly beasts, to which we have not

been introduced in unthinking, experimental youth. We should think a lobster an appalling article of food if we had not been accustomed to it from childhood. I had better warn those who prefer a decorous style that Mr. Gilpatric writes in a very hearty, slangy, facetious way. The sensitive may feel that the author has plunged after them, too, with a spear, and that they are wriggling on prongs of slang, waggery, and he-manship. In his cookery section, for instance, he proceeds like this: "Looking over some copies of those elegant American monthly publications which appear to be printed in dental gold on celluloid shirt bosoms, I find that the Grand Republic, which was surely at its grandest and gaudiest in the Old King Coolidge days when it was guzzling bed-bug gin direct from the jug, has now become so effete and wine-wise that a dining citizen has difficulty in ordering what he really wants to drink without violating the dicta of hacks and ad-men, or offending the fine sensibilities of a head-waiter. But let all Americans reflect that the scribes, writing for a living, are not to be taken seriously, and that the headwaiter, flushed out of some Palermo rat-hole by the Fascisti in the early Nineteen-twenties, first achieved his exquisite connoisseurship of vintages through drinking vinegar with copper soldi in it, and, later, by riding as shot-gun guard on an Illinois bootleg beer truck. Let us reflect these things, I say, and then order what we damned well please." A very beautiful picture of a sea-horse clinging to a marine bough is faced with the commentary: "The sea-horse climbs a tree and puts on the feed bag. He is a poor swimmer, being so slow that he can hardly get out of his own way. His eyes work independently, enabling him to look forward with one and backward with the other—probably to make him think he's getting somewhere when he's standing still. The stallion sea-horse, and not his wife, gives birth to the young. He also sings soprano. Mediterranean fishermen often carry dried sea-horses in their caps to ward off hangovers. They still have the hangovers."



THE MOST IMPORTANT PART OF A GOGGLE-FISHERMAN'S EQUIPMENT: TYPES OF GOGGLES, WITHOUT WHICH THE VAST MAJORITY OF FISH CANNOT BE SEEN AT ALL.

"The Compleat Goggler" describes the new sport of spearing fish, whereby the fisherman swims slowly along on the surface, looking downwards in search of his quarry. He wears goggles which enable him to see clearly under water and is armed with a spear. When a fish is sighted the swimmer dives towards it and transfixes it with the spear. The above photograph shows Fernez goggles of aluminium (top); Fernez goggles with chromium-plated frames and semi-hard rubber eye cups—probably the most satisfactory goggles to be obtained; and Japanese goggles with celluloid cups and fabric-covered rubber bulbs to equalise pressure in deep dives (bottom).

observant sportsman on land; he finds great interest in the things he doesn't kill. But when he describes



THE NAUTILUS SUBMARINE GUN, WHICH FIRES AN ARROW OVER A YARD LONG: A WEAPON INVENTED BY COMMANDANT LE PRIEUR FOR THE SPORT OF UNDER-WATER FISH-SPEARING.

Commandant Le Prieur's Nautilus is a '38-44 carbine firing a charge of black powder in a blank cartridge. The barrel is smooth-bored, and all parts are chromium plated. The arrow is attached to the gun by a line wound around a cork spindle; as the arrow departs, the line pays itself off the small end of the spindle with the necessary speed. The spindle can be detached from the gun to act as a buoy.

Reproductions from "The Compleat Goggler"; by Courtesy of the Author, and the Publishers, Messrs. John Lane.

However, the information is here; the sport is an amusing and bracing one; and if Mr. Gilpatric's book infects many readers with the desire to pursue it he will have earned the gratitude of the promoters of the Fitness Campaign.

* "The Compleat Goggler: The Art of Goggle Fishing." By Guy Gilpatric. Illustrated. (John Lane; 10s. 6d.)

A PICTORIAL SURVEY OF NOTABLE OCCASIONS OF THE WEEK : A ROYAL VISIT TO THE ZOO ; AND OTHER NEWS EVENTS.



PROBABLY THE FIRST A.R.P. RALLY AND DRUMHEAD SERVICE TO BE HELD: THE REV. A. S. HULLAH CONDUCTING THE SERVICE AT CAMBERWELL WHICH WAS ATTENDED BY REPRESENTATIVES OF



PRINCESS ELIZABETH AND PRINCESS MARGARET AT THE ZOO: THEIR ROYAL HIGHNESSES FEEDING THEIR "MOUNT" WITH BUNS AFTER THEY HAD HAD THEIR FIRST ELEPHANT RIDE. (Planet.)

ALL THE LOCAL VOLUNTARY ORGANISATIONS.

On May 14 an A.R.P. Rally and drumhead service took place at Camberwell—probably the first to be held—at which representatives of all the local voluntary A.R.P. services were present. The procession to Peckham Rye was led by the Mayor, who is chief warden, and included local members of the Auxiliary Fire Service, the British Red Cross Society, the St. John Ambulance Brigade, a decontamination squad and first-aid parties, the Metropolitan Police War Reserve and demolition parties. (L.N.A.)

Princess Elizabeth and Princess Margaret visited the Zoo on May 10 and spent nearly three hours there. They made a special request that the elephants should be available and were therefore able to enjoy their first elephant ride. Their Royal Highnesses were driven from the entrance gates in a miniature carriage, drawn by two Shetland ponies, to the elephant walk, and they also rode in the llama cart. Among the animals shown to them were the baby giant panda, lion cubs, penguins, wolves and sea lions.



A FIRE IN WHICH ONE LIFE WAS LOST: THE DAMAGED SECTION OF ST. CYPRIAN'S SCHOOL, EASTBOURNE, AFTER THE OUTBREAK.

On May 14 a fire broke out at St. Cyprian's School, Eastbourne. It was discovered at about 5 a.m. by a children's nurse, who gave the alarm. The seventy boys at the school were awakened and marched down the back staircases to safety. Five of the maids used an automatic fire escape and one fell from this and received fatal injuries. (A.P.)



ROYAL INTEREST IN ONE OF THE WOLVES AT THE ZOO: THE PRINCESSES WITH THEIR FRIENDS INSPECT A FINE SPECIMEN BROUGHT CLOSE TO THE BARRIER FOR THEIR BENEFIT BY MR. D. S. SPENS-STEUART. (L.N.A.)



THE PRIME MINISTER ADDRESSES A MASS MEETING OF WOMEN CONSERVATIVES AT THE ALBERT HALL: MR. NEVILLE CHAMBERLAIN CHEERED BY THE AUDIENCE AS HE WENT TO THE PLATFORM. Mr. Neville Chamberlain, the Prime Minister, addressed a mass meeting of women Conservatives at the Albert Hall on May 11. In his speech he declared that he thought the differences between Poland and Germany could, and should, be amicably settled, and then added this warning: "If an attempt were made to change the situation by force in such a way as to threaten Polish independence, that would inevitably start a general conflagration in which this country would be involved." (Associated Press.)



MR. NEVILLE CHAMBERLAIN DELIVERS AN UNEQUIVOCAL WARNING AGAINST THE USE OF FORCE IN THE DANZIG QUESTION: THE PRIME MINISTER ADDRESSING WOMEN CONSERVATIVES AT THE ALBERT HALL.

THE WORLD OF SCIENCE.

GUINEA-PIGS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

A WEEK or two ago I was presented with a guinea-pig! As a boy I kept animals of many kinds, my pets including white mice and rabbits, but this was my first guinea-pig. It is an interesting little beast, and, naturally, I soon found myself hunting for information of all kinds concerning domesticated guinea-pigs and the problem of their ancestry. At one time it was believed that they were descended from the Restless cavy (*Cavia porcellus*) of Uruguay and Brazil. It is also common in the neighbourhood of Rio de la Plata, haunting, it is important to notice, marshy spots covered with aquatic plants. The rather long and coarse fur is of a greyish-brown colour. Later research, however, has shown that our guinea-pig is really a descendant of "Cutler's cavy" (*Cavia cutleri*), of Peru, a rather smaller species, with a mixed coloration of white, reddish-brown, and black. This conclusion

The Patagonian cavy (*Dolichotis patagonica*) is a no less remarkable animal, and differs in a very striking way from its giant relative in appearance. In the matter of size, however, it is no pigmy, for when full grown it measures nearly 3 feet in length and stands 13 inches at the shoulder. But it is a long-legged animal, with a moderately long neck, and large ears. Its tail, a mere stump, is said to be always turned to one side. Its haunts are the dry and almost desert-like areas of Patagonia, where it lives in burrows. Yet it thrives in a country of gravelly plains, clothed but thinly by thorny bushes and withered-looking herbage. This strangely uninviting forage may possibly, in part, at any rate, account for the fact that the fore-part of the palate is so narrow that the molar teeth of the opposite sides meet one another in the middle line, a peculiarity which is found in one or two other rodents, including the guinea-pigs, living under similar conditions. This possibility suggests a line of investigation which I am trying to follow up.

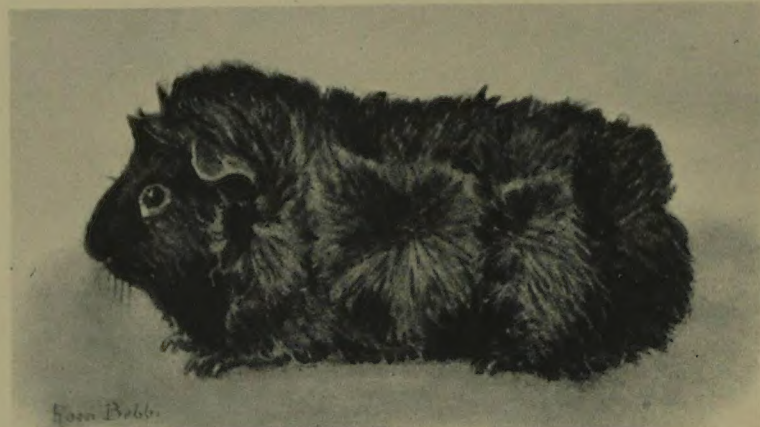
And now as to our domesticated guinea-pig. I was not a little surprised, when I came to look into the matter, to find how many very different breeds of this animal man had brought into being from one wild species since

of this type are apparently rare. The tortoise-shell-and-white breed has a broad belt of white across the fore-quarters, extending more or less on to the head; or there may be only a white band across the middle of the body; while the Dutch-marked cavy differs only in a slight degree from this type.

The rough-haired section are really amazing animals. These are of two types: the Peruvian (Fig. 1) and the Abyssinian (Fig. 2). Though called Peruvian, there is no evidence that the breed came from Peru. Its origin, however, appears to be unknown, but this is not a matter of importance. Its interest depends on the fact that the body is enveloped in hair of such length that, in prize-bench specimens, nothing can be seen but a mass of hair trailing all round the body, concealing it completely, not even the head being visible! In the adjoining photograph a specimen of



1. RESEMBLING A TINY MALTESE TERRIER: LORD SULTAN—A SHOW-BENCH EXAMPLE OF ONE OF THE ROUGH-HAIRED "PERUVIAN" GUINEA-PIGS.



2. THE ROUGH-HAIRED GUINEA-PIG, OR "ABYSSINIAN" CAVY, IN WHICH THE COAT IS FORMED OF COARSE HAIR ARRANGED IN ROSETTE-LIKE WHORLS, GIVING IT A SINGULARLY "TOUSLED" APPEARANCE.

is based on two important considerations. In the first place, it haunts dry and not marshy ground, and in the second, it was domesticated long ages ago by the Incas of Peru, whence it is said to have been carried to Colombia and Ecuador.

But spread over South America, from Brazil to Patagonia, there are at least three other species of guinea-pig, though they seem to be known only to the professional zoologist, and they differ fairly widely in the nature of their haunts. The rock-cavy of Brazil, for example (*Cavia rupestris*), is to be found only in rocky localities, and as an adjustment to such conditions the nails are short and blunt. Its flesh seems to be highly prized by the natives. The Bolivian cavy is confined to the higher regions of the country, at an elevation of from 10,000 to 12,000 feet. It is described as exceedingly shy, and is said to live in warrens. Finally, there is the southern cavy (*C. australis*), which is common along the coast of Patagonia and lives in deep burrows in sandy declivities.

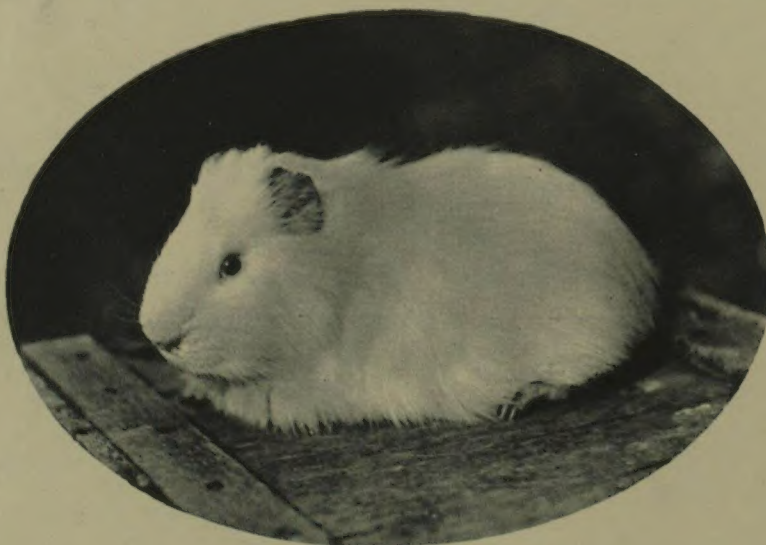
The family Caviidae, to which the guinea-pigs belong, is a very small one, for it contains besides only two other members—the capybara and the Patagonian cavy. But these are two very remarkable types. The capybara is by far the largest of all existing rodents, attaining to a length of between four and five feet, and presenting one or two very singular structural features. It is a very heavily-built animal, and almost entirely aquatic in habits. The hind-toes are reduced to three, and the claws of both fore- and hind-feet are so large as to have almost the appearance of hoofs, while the last molar is of surprising length. The tail, as in the guinea-pigs, is wanting, and the ears are very small.

the work of domestication began, as I have said, with the Incas of Peru. But we may be sure that their pets were merely tame specimens of the wild

the show-bench standard is seen, which is typical of the fantastic productions of the expert breeder. No wild animal could ever approach this standard, for it is

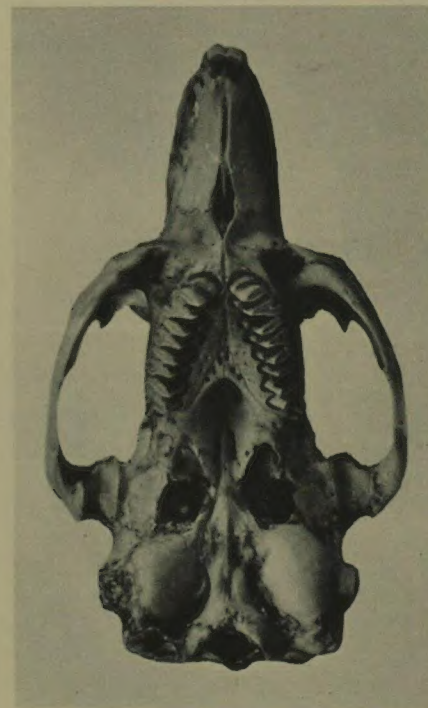
only attainable under artificial conditions. Why the second type is called Abyssinian is unknown, for it has not even a remote connection with that country! Its claim to attention is on account of the singularly tousled appearance of the coat, which is formed of coarse hair arranged in rosette-like whorls, giving it a most untidy appearance, as if the hair had been brushed up the wrong way. Its coloration may be either reddish, or self-coloured, or tortoise-shell.

The guinea-pig, as I have said, is a rodent. But why the name—guinea-pig? It is probably in keeping with this suffix that the males are known as "boars" and the females as "sows." It may, however, be due to the fact that at times it utters a short, pig-like grunt. We commonly find in domesticated animals that structural modifications, not merely of the soft parts, but also of the skeleton, have been brought about by the breeder. But this apparently is not so with the guinea-pig. I should have liked to have had an opportunity of comparing the skull of a tame guinea-pig with that of the ancestral Cutler's cavy. I should expect to find that it presents the same closing-in of the fore-part of the palate by the inturning of the right and left rows of molars, and the same deep notch at the hinder border of the palate where the nasal cavity opens between these grinders.



3. THE SMOOTH-HAIRED TYPE OF GUINEA-PIG: A WHITE SELF-COLOURED, "BOLIVIAN" CAVY—ONE OF A BREED IN WHICH THE COAT MAY BE BLACK, WHITE, RED, CREAM OR BROWN.

Photograph by Harold Bastin.

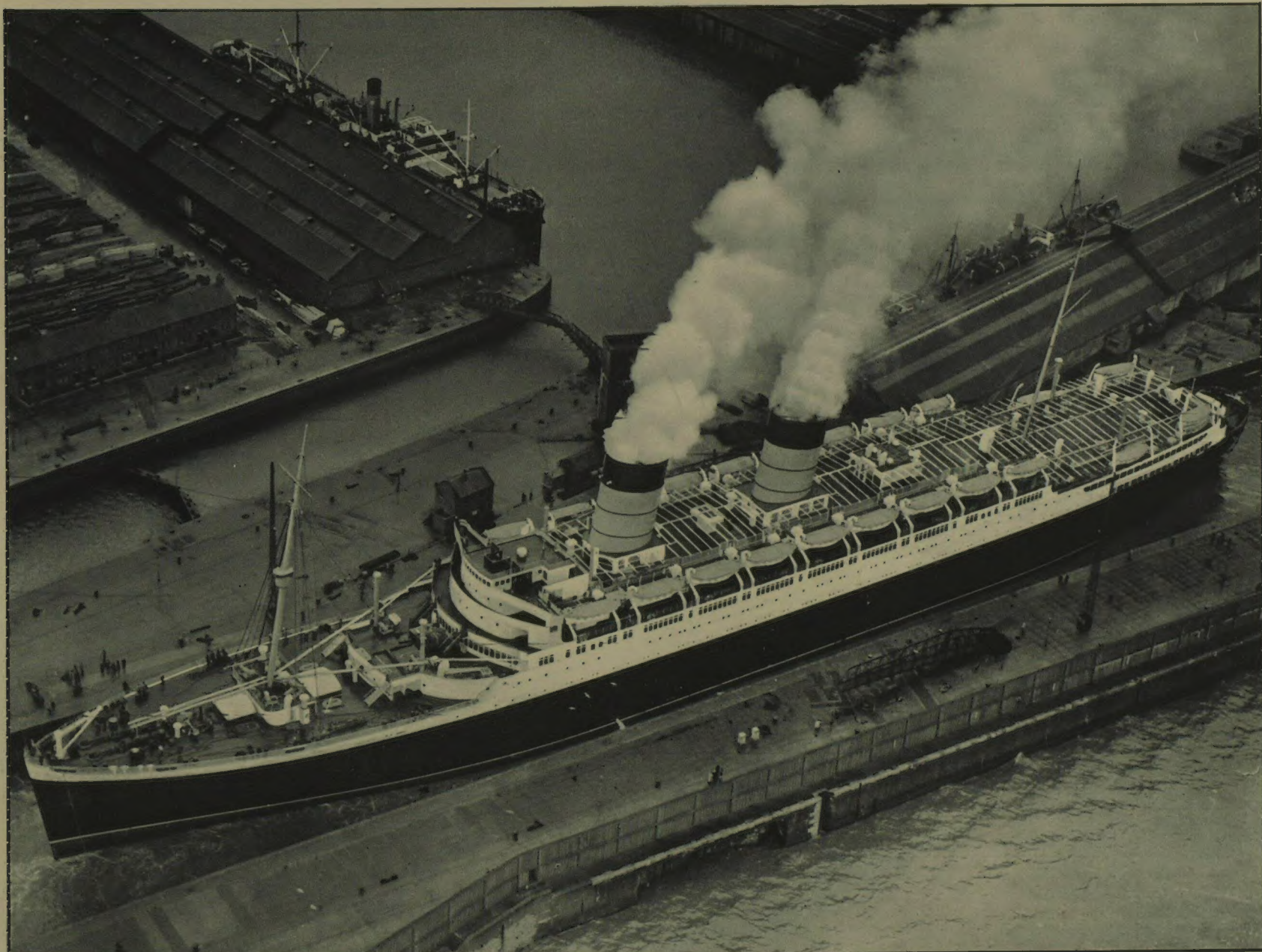
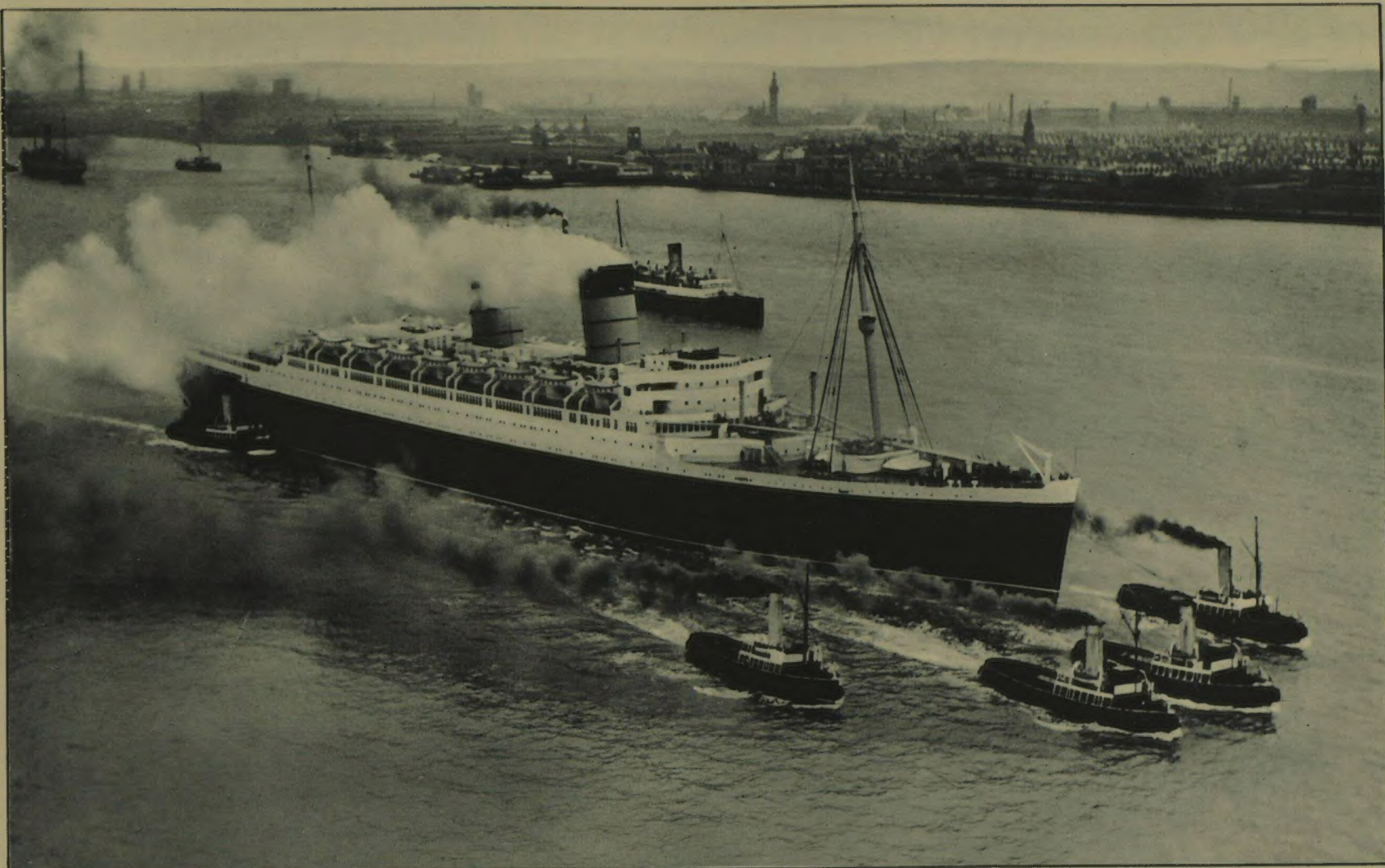


4. SHOWING THE INWARD SLANTING OF THE RIGHT AND LEFT ROWS OF MOLAR-TEETH, WHICH TOUCH ONE ANOTHER IN FRONT: THE PALATE VIEW OF THE SKULL OF CUTLER'S CAVY (*CAVIA CUTLERI*), THE PROBABLE ANCESTOR OF THE DOMESTICATED GUINEA-PIG.

parent species—Cutler's cavy. But in bringing these new breeds into being man had, at any rate until recently, nothing but "rule-of-thumb" standards to guide him. To-day there are at least eight well-marked breeds. I wonder whether this number will ever be increased, or even maintained, for the enthusiasm for breeding caviés, rabbits, etc., for show purposes seems to have died out.

These eight breeds are separated into two classes—smooth, and rough-haired. The first-mentioned are known as "Bolivian" or "English" caviés (Fig. 3), and are divisible into five distinct sections. In the "self-coloured" class they may be either black, white, red, cream or brown, but quite free from admixture with any other colour. The "agouti-caviés" are sub-divided into golden- and grey-coloured. The tortoise-shell caviés must present three colours—red, black and yellow. Perfectly marked specimens

of this type are apparently rare. The tortoise-shell-and-white breed has a broad belt of white across the fore-quarters, extending more or less on to the head; or there may be only a white band across the middle of the body; while the Dutch-marked cavy differs only in a slight degree from this type.



THE NEW "MAURETANIA'S" FIRST VOYAGE—WITHOUT HER RUDDER: STEAMING DOWN THE MERSEY AT A SPEED OF UNDER FOUR KNOTS (Fox Photo.); AND (BELOW) ENTERING THE GLADSTONE DOCK. (Central Press.)

At 7 a.m. on May 14 the 34,000-ton Cunard-White Star liner "Mauretania," attended by six tugs, entered the Mersey from the fitting-out basin in Messrs. Cammell Laird's Birkenhead yard. An hour later, as she was nosing her way into the entrance of the Gladstone Dock on the Lancashire side, her towering superstructure was struck by a sudden squall from the north-west. Thick ropes snapped like thread as the fenders crunched between the hull and the

dock wall, but the "Mauretania" emerged with only scratches to her paint. As she entered the graving dock the same thing occurred: here again she behaved perfectly. The 50-ton rudder was not ready when the "Mauretania" was launched, and was to be "slipped in" the following day. The "Mauretania's" trials will be carried out on the Skelmorlie mile in the Clyde. She is already fully booked for her maiden voyage from Liverpool on June 17.

THE 80TH ANNIVERSARY OF THE VOLUNTEERS: ROYAL PATRONAGE IN 1860.

REPRODUCTIONS FROM "THE ILLUSTRATED LONDON NEWS" ISSUES OF 1859-60.



THE GREAT VARIETY OF UNIFORMS ADOPTED BY THE VOLUNTEER MOVEMENT, WHICH THIS YEAR CELEBRATES EIGHTY YEARS OF CONTINUOUS HISTORY: THE APPEARANCE OF SOME OF THE OLD RIFLE CORPS AND VOLUNTEER UNITS: 1. HIGHGATE; 2. MARYLEBONE; 3. S. MIDDLESEX; 4. FIRST SURREY AND SOUTH LAMBETH; 5. HONOURABLE ARTILLERY COMPANY; 6. VICTORIA RIFLES; 7. BLACKHEATH; 8. WEST KENT; 9. LONDON SCOTTISH; 10. CITY RIFLE BRIGADE.



AN EARLY VOLUNTEER OCCASION: A REVIEW OF THE VICTORIA RIFLES IN JUNE 1859; A YOUNG LADY APPEARING EN VIVANDIÈRE TO GREET THEM (RIGHT).



ONE OF MANY INDICATIONS OF HER APPROVAL GIVEN BY QUEEN VICTORIA TO THE VOLUNTEERS: THE REVIEW AT EDINBURGH IN 1860.



ANOTHER MARK OF ROYAL FAVOUR BESTOWED UPON THE MOVEMENT: THE QUEEN RECEIVING VOLUNTEER OFFICERS AT THE SPECIAL LEVÉE IN 1860.



THE GREAT ROYAL REVIEW OF VOLUNTEERS IN HYDE PARK IN 1860: A METHOD OF ATTRACTING PUBLIC ATTENTION WHICH MIGHT BE ADOPTED TO-DAY.

ALTHOUGH Volunteers to the number of nearly half a million were raised in this country during the Napoleonic Wars, they were almost entirely disbanded after 1815, and the continuous history of the present nation-wide volunteer citizen army dates back only eighty years—to 1859. In this year there was tension of an extreme kind between the France of Napoleon III. and Britain. A Defence movement swept the country. Tennyson's poem, "Form, Riflemen, Form!" was published in the Press. On May 12 the authorities sent a circular to all Lords Lieutenant authorising them to form Volunteer Corps under chosen commanders. Twelve months later 134,000 men had been enrolled. The raising of the Volunteers was accompanied, as has

(Continued opposite.)



THE ENCOURAGEMENT OF VOLUNTEER RECRUITING BY THE CITY OF LONDON: RIFLEMEN TAKING THE OATH AT THE MANSION HOUSE IN 1859.

been the recruiting for the enlarged Territorial Army in the present emergency, by great popular enthusiasm. The Queen and the Prince Consort gave their emphatic support. Two thousand five hundred Volunteers, in variegated uniforms, attended the levée at Buckingham Palace in March 1860. This is seen in a reproduction of a cut from our contemporary issue, which thus described the scene: "Dark greys and rifle greens predominated, but many of these dark uniforms were enlivened with facings of red; . . . and conspicuous alike by the red of the tunic and the thews and sinews of the wearers, were the three sons of Anak who represented the 'St. George's Six-foot Guards,' with their tall black helmets and towering clusters of white plumage."

TRAINING A CITIZEN ARMY 80 YEARS AGO: DRILL, AND A SHAM FIGHT.

REPRODUCTIONS FROM "THE ILLUSTRATED LONDON NEWS" ISSUES OF 1860.



BATTLE PRACTICE FOR THE VOLUNTEER FORCES IN 1860: A VIEW OF THE GREAT SHAM FIGHT IN CAMDEN PARK; IN THE FOREGROUND A UNIT DRESSED IN GARIBALDI UNIFORMS.



COAST DEFENCE, STILL AN IMPORTANT FUNCTION OF THE TERRITORIALS: THE VOLUNTEER ARTILLERY CORPS LEARNING GUN DRILL AT HYTHE IN 1860.

THE Volunteers as raised in 1859 were regarded rather as a partisan or guerilla force, than as a backing for the Regular Army, the idea being that in the event of invasion they would be grouped in small bodies to harass an enemy's flanks and lines of communication, but not to face him in battalion formation. This conception seems to do considerable credit to the British military authorities of the time, and stands in strong contrast to the handling of their newly raised levies by the French in 1870, when valuable time was wasted trying to turn civilians into regulars by the wearisome drill-methods of the day. British Volunteer Rifle Corps were formed originally in independent companies of 100, though later they were grouped into regiments.



THE HYDE PARK ROYAL REVIEW OF 1860: THE SCENE SHORTLY BEFORE THE ARRIVAL OF QUEEN VICTORIA, SHOWING MEN OF VARIOUS UNITS.



AN INSTANCE OF THE PRIVILEGES ACCORDED TO THE EARLY VOLUNTEERS: RIFLEMEN OF LONDON UNITS DRILLING IN WESTMINSTER HALL.



ANOTHER INCIDENT OF THE ROYAL REVIEW IN HYDE PARK IN 1860: THE RETURN OF VOLUNTEER CORPS DOWN CONSTITUTION HILL AMID GREAT ENTHUSIASM.

BOOKS OF THE DAY.

By CHARLES E. BYLES.

SCORES of books about my native city (or perhaps it would be more topical just now to say "my home town") must have passed through my hands during a reviewing experience of some forty years—including fourteen in charge of this page; but not until now has there come my way what our American friends might well term "the father and mother" of them all. Never before have I handled a volume of London annals inwardly so venerable, so authentically historic, and outwardly so beautiful and dignified, so "calmly majestically monumental," as "THE GREAT CHRONICLE OF LONDON." Edited by A. H. Thomas, M.A., LL.D., of the Guildhall Records Office, and I. D. Thornley, M.A. (London: Printed by George W. Jones at The Sign of the Dolphin, London and Aylesbury, 1938). No price is mentioned, it will be seen, and emphasis is laid on the fact that the work is not, and

and the same delight in pageantry and ceremony, characteristic of the modern Londoner." The book is illustrated with 10 facsimiles from the MS.

With Lord Wakefield's suggestion that the Great Chronicle will appeal to the general public, I thoroughly agree. To that end there might be published, presumably, in the fulness of time, a popular edition in a purchasable form, wherein the unlearned reader's path could be made easy. I do not mean, of course, by modernising the text or altering in any way the excellent commentary, but perhaps by the addition of a short preliminary note explaining in simple language the character, significance and chronological scope of the work, mentioning the various reigns it covers. The present introduction, with its amazing wealth of erudition, is obviously intended for scholars and experts in the correlation of old manuscripts. As such it is beyond praise. In any popular edition it might be interesting also to indicate briefly how later writers used the old chronicles as literary sources. Shakespeare, for example, is not mentioned in the index to the present volume, but certain passages in the text suggest that he may have been familiar with them. The first Temple edition of "Henry V.," I find, states that the play was based on Holinshed's chronicles, and one would like to know the precise connection between Holinshed and the Great Chronicle. The latter contains a passage strongly reminiscent of King Henry's famous speech to his men before Agincourt, wherein he said:

"This story shall the good man teach his son;
And Crispin Crispian shall
ne'er go by,
From this day till the ending
of the world,
But we in it shall be
remembered;
We few, we happy few, we
band of brothers."

Comparing Shakespeare's words with the account of the battle given in the Great Chronicle, with its reference to King Henry's little "meyne" (given in the Glossary as meaning "company" or

"retinue") the affinity of thought is unmistakable. Here is the Chronicle's version of the event: "And upon a fryday that is to say the day of seyntes Crispyn and Crispyny all the Ryall power of Fraunce come before oure kyng and his litil blessed meyne Than they sawe the Dolphyn the Duke of Burbon the Duke of Barre and all the lordes of Fraunce were afore oure kyng as he shuld passe the weye to Caleys (Calais). . . . And that was the fairest sight of armed men that evyr any man sawe in any place And the kyng sawe that he myght not passe withoute batayle And then he saide to his litil meyne Sirs and felowes yondir men will letten us of oure way And they will not come to us But nowe lete every man preve hym self a good man this day And avaut baner the best tyme of the day and yere." Another premonitory symptom of Shakespearean drama occurs in the chronicler's account of "the bataile of Shrovesbury," at which Falstaff, it will be remembered, claimed to have fought with Hotspur "a good hour by Shrewsbury clock."

Among former owners of the manuscript transcribed in the present volume was John Stow, the antiquary. He believed it to be the work of Robert Fabian, who was a Sheriff in 1493-4 and died in 1513. "It owes its name of 'The Great Chronicle of London,'" we are told, "to the late Mr. C. L. Kingsford, who was allowed to inspect the manuscript . . . (and) at once recognised its interest and value. In his *English Historical Literature in the Fifteenth Century*, published in 1913, he wrote: 'But most important of all, the work quoted by John Stow as "Fabian's MS." has recently come to light and proved to be the fullest and most valuable copy of the London Chronicles we possess,' and, speaking further of its exceptional fulness he declared that it might 'fitly be described as *The Great Chronicle*'. Mr. Kingsford himself invariably used that name in his later references to the manuscript. And, as his example has since then been followed, whenever the Chronicle has been mentioned or cited, the title of *Great Chronicle* may now be regarded as established by twenty-five years of usage." Its quaint diction and spelling, faithfully preserved in the transcription, should be a boon to historical novelists wishing to convey a mediæval atmosphere.

The period covered by the Great Chronicle of London is from 1189 to 1512, comprising the reigns of Richard Cœur de Lion, John, Henry III., Edward I., II., and III., Richard II., Henry IV., V., and VI., Edward IV. and V., Richard III., Henry VII., and part of that of Henry VIII. Primarily, of course, it is a record of London's civic history with the names of the successive Lord Mayors (formerly mere Mayors) and Sheriffs, but it is far more than that, for it is rich in records of national affairs, wars at home or in France, and notable current events, especially Royal marriages and Coronations, public ceremonies and festivities, and executions for treason or heresy, with all their gruesome methods. These tortures are revolting enough, but is our own age any more humane, with its mass-murder by machinery in war and massacres of women and children by bombs from the air?

By a curious little coincidence, while indulging in some lighter literature in the intervals of preparing this article, I came across an allusion to the barbarities of mediæval punishments in a novel of Thomas Hardy's. It was that scene in "The Mayor of Casterbridge" where, in the bar of The Three Mariners, a local cynic describes the town as "a old, hoary place o' wickedness." With a nice derangement of chronology, Buzzford, the dealer, declares: "'Tis recorded in history that we rebelled against the King one or two hundred years ago, in the time of the Romans, and that lots of us was hanged on Gallows Hill, and quartered, and our different jints sent about the country like butcher's meat; and for my part I can well believe it." If Mr. Buzzford could have read The Great Chronicle of London, he might have believed it still harder.

Anyone who has spent a lifetime in London cannot fail to find in this chronicle a wealth of interest from local associations. Not far from my present abode, for instance,



A NOTABLE ENGLISH LOAN TO THE LEONARDO DA VINCI EXHIBITION AT MILAN: AN EQUESTRIAN GROUP IN BRONZE FROM LEONARDO'S DESIGN FOR THE TRIVULZIO MONUMENT.

This remarkable bronze is now in the possession of Mr. E. L. Paget. Among the existing versions it preserves one of the most satisfactory aspects of the Trivulzio monument, designed by Leonardo.

should not be, offered for sale. This edition, transcribed from the original manuscript, officially known as Guildhall Library MS. 3313, is limited to 500 copies prepared only for presentation. It is a high compliment to *The Illustrated London News* to have been chosen as the forty-seventh recipient. Another pretty compliment, by the way, was the recent inclusion of our number for March 18 last, among representative products of this age for the benefit of posterity, in a foundation deposit of the new Waterloo Bridge. Accustomed as we are to addressing the world-wide circle of readers to whom *The Illustrated London News* radiates, it is a startling thought that our remarks may meet some archaeological eye a thousand years hence. I rather feel that I should have had notice of this project from the L.C.C.!

Another important point to be noted regarding the magnificent volume now under review is that it is "Dedicated with gratitude by the Library Committee of the Corporation of the City of London to the Right Hon. the Viscount Wakefield of Hythe, G.C.V.O., C.B.E., T.D., LL.D., who not only gave to the Library the original manuscript of the Great Chronicle but has defrayed the entire cost of this edition." In his own Foreword, Lord Wakefield recalls that he "has spent some of the happiest hours of his life in the discharge of official duties at the Guildhall and the Mansion House, first as a member of the Common Council and now for thirty years as an Alderman." Discussing the Great Chronicle, he writes: "Civic pride and sentiment are coeval with London's history and to be found everywhere in its literature. Without doubt they were the motive for the Chronicle which follows in these pages. The author appears from many indications to have been closely connected with the official life of the City, it may be as holding the ancient offices of Sheriff and Alderman. He is a true Londoner—a man proudly conscious that he is a citizen of no mean city. . . . How great a contribution the Chronicle makes to historical knowledge must be left for scholarship to judge. By the general reader it will perhaps, in spite of its archaic form, be read with interest as a human document, revealing the author's character and at the same time affording a vivid and curious picture of London at the close of the Middle Ages—a London so materially different from our own and yet so strangely the same in spirit. If the citizens were more passionately concerned with doctrinal uniformity and more prejudiced by commercial rivalries than to-day, yet we find in the author's outlook the same belief in justice and fair-dealing, the same capacity for sympathy, the same preference for temperate ways of life and thought, the same civic and national patriotism,



ONE OF ZOFFANY'S FINEST PORTRAITS ACQUIRED BY THE NATIONAL GALLERY, WHERE THIS PAINTER HAS HITHERTO BEEN BADLY REPRESENTED: "MRS. OSWALD OF AUCHINCROVE."

Thanks to a substantial contribution from a donor who wishes to remain anonymous, the Trustees of the National Gallery have been able to acquire a masterpiece by Johann Zoffany—his full-length portrait of Mrs. Oswald of Auchincruive. Life-size portraits by this painter are rare, and amongst them Mrs. Oswald is certainly the most successful both from the decorative and psychological points of view. The sitter was Mary, daughter of Alexander Ramsay of Jamaica, said to have been connected with the Ramsays of Balmain. She married Richard Oswald in 1750 and died in 1788. The picture was exhibited at the British Exhibition at the Royal Academy in 1934. As Zoffany was hitherto badly represented in the National Gallery, this is an acquisition of considerable importance. It has been on view in Room XXIV. since Wednesday, May 10.

Reproduced by Courtesy of the Trustees of the National Gallery.

and "high on bleak Hampstead's swarthy moor," is that flourishing hostelry, familiar to Dickens but far older in its origin, called Jack Straw's Castle. Although the chronicler does not mention Jack's "castle," he tells how, during the peasants' revolt of 1380, "William Walworthe that tyme Maire of london in the Kynges presence in Smythfelde slowe the Cheveteyn of the forsaide Risers which was called Jakke Strawe." Some records give the rebel chieftain's name as Wat Tyler, and it has been

[Continued on page 930.]

PAINTINGS BY OLD MASTERS IN A LONDON EXHIBITION.



A SINGULARLY BEAUTIFUL SEA-PIECE: "THE FISHING FLEET"; ATTRIBUTED TO HENDRIK AVERCAMP (1585-c. 1663), BUT POSSIBLY BY ABRAHAM VAN BEYEREN.



A FAVOURITE SUBJECT OF THE ARTIST: "MOONLIGHT ON THE RIVER"; BY AART VAN DER NEER (c. 1603-1677).



"A MERRY PARTY" (THE ARTIST, MARGARET VAN GOYEN, AND THE ARTIST'S FATHER); BY JAN STEEN (1626-1679).



"PORTRAIT OF A LADY"; BY L. L. BOILLY (1761-1845).



"PORTRAIT OF A LADY"; BY JACOB JORDAENS (1593-1678).



"RHENEN"; BY JAN VAN GOYEN (1596-1656).



"THE ABBÉ SCAGLIA AND A CHILD IN ANTWERP CATHEDRAL"; BY PIETER NEEFFS (1578-c. 1659), THE FIGURES BEING BY GONZALES COQUES (1614-1684).

Messrs. Agnew's exhibition of "fine pictures by Old Masters" covers a wide range of painting, with the sixteenth-century Dutch and Flemish Schools predominating. Italian pictures include a Titian, "The Madonna and Child and Two Dominicans"; a Bassano, "The Adoration of the Magi"; a Tintoretto portrait; a Vivarini Madonna and Child; a Mantegna Madonna and Child; and a Veronese. Rubens is represented by two small freely painted designs for tapestries, commissioned by Louis XIII., and Vandyck by "The Head of an Italian Man." There are fifty-one pictures in the exhibition. Of the pictures reproduced above, "The Portrait of a Lady" by Jacob Jordaens is dated 1666. Jordaens studied under Adam van Noort, in whose studio Rubens had previously been a pupil. Jordaens early attracted the attention of Rubens, who helped him considerably. In contrast with Jordaens' picture is the

"Portrait of a Lady" by the late eighteenth-century French painter Boilly, who is said to have painted over five thousand portraits. A link with J. Van Goyen, whose "Rhenen" also appears on this page, is provided in Jan Steen's delightful "Merry Party" by the portrait of his wife, Van Goyen's daughter. They met when Steen was working in Van Goyen's studio. Steen's pictures do not appear to have fetched high prices in his lifetime, a curious fact when one considers the relatively high contemporary prices paid for other seventeenth-century pictures. A. Van der Neer—moonlit scenes, similar to that reproduced above, were a favourite subject of his—J. Van Goyen and Avercamp were among the earliest of Dutch landscape painters. Pieter Neeffs specialised in the interiors of Antwerp churches, the figures being painted by other artists: in the above picture by Gonzales Coques.

THE SYRIAN SHOE, UNCHANGED IN 5000 YEARS; AND AMULETS FROM BRAK.



3. TWO AMULETS; OF A HIGHLY STYLISED DUCK IN BONE (ABOVE), AND A COUCHANT QUADRUPED WITH A CAT-LIKE HEAD, IN SOAPSTONE. (ACTUAL SIZE.)



2. A SMALL BABOON AMULET FOUND IN THE "TEMPLE OF A THOUSAND EYES" AT BRAK: CARVED IN RED STONE. (TWICE ACTUAL SIZE.)

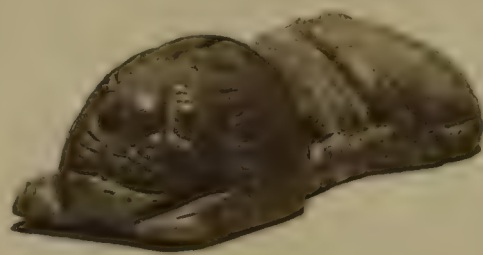
1. A BEAUTIFULLY WORKED AMULET UNEARTHED AT 5000-YEAR-OLD BRAK: A RAM; WITH THE UNDER-SIDE CARVED. (ACTUAL SIZE.)



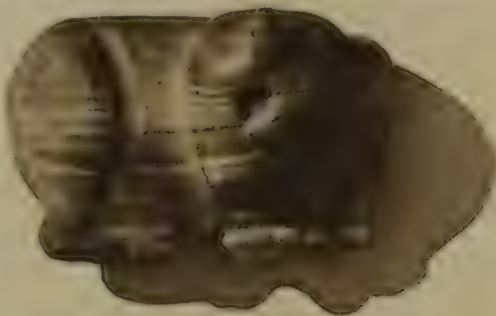
4. AN ALABASTER BEAR CLASPING ITS YOUNG—SIMILAR TO EGYPTIAN STATUETTES OF THE THIRD MILLENNIUM FROM BYBLOS. (ACTUAL SIZE.)



5. AN AMULET OF A RAM, PROBABLY OF THE WILD VARIETY—IN CONTRAST TO THE DOMESTICATED ANIMAL SEEN IN FIG. 1. (ACTUAL SIZE.)



6. A HIGHLY STYLISED LION—AN AMUSINGLY ORIGINAL CONCEPTION OF THE KING OF BEASTS WITH HIS HEAD ON HIS PAWS. (ACTUAL SIZE.)



8. AN AMULET IN THE FORM OF A COW CARVED IN VEINED ALABASTER; WITH A DESIGN OF TWO SCORPIONS CUT ON THE UNDER-SIDE. (ACTUAL SIZE.)



10. A MODEL OF A SHOE AS WORN AT BRAK BEFORE 3000 B.C., IDENTICAL IN FORM WITH THE COLOURED LEATHER BOOTS SOLD IN NORTH SYRIAN TOWNS TO-DAY. (ACTUAL SIZE.)



7. KIDNEY AMULETS IN BLACK SERPENTINE PROBABLY USED FOR DIVINATION, THE UNDER-SIDES BEING ENGRAVED WITH ANIMAL AND OTHER DESIGNS. (ACTUAL SIZE.)



9. A VULTURE IN GREYISH WHITE MARBLE (ABOVE); AND A LEAF CARVED IN SEMI-TRANSLUCENT STONE. (ACTUAL SIZE.)



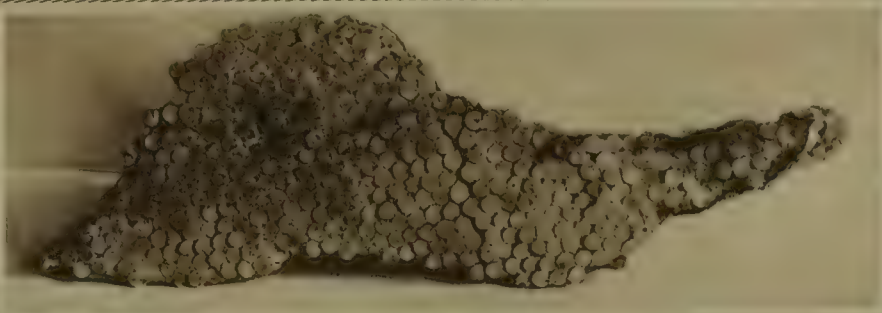
One of the most extraordinary discoveries made in the "Temple of a Thousand Eyes" at Brak was the shoe model illustrated in Fig. 10 on this page. This shoe has a rolled top, turned-up toe, V-shaped opening for a tongue, and decorated incised markings on the front and can be matched in every detail by the modern leather shoes worn by the peasants in North Syria to-day. Mr. Mallowan writes: "It shows how conservative is the fashion of footwear in Western Asia, and is a

remarkable tribute to the ancient Syrian bootmaker who made his shoes so comfortable and suitable that no one has thought fit to change their model after five thousand years." It is suggested that the Hittite boot may also be a descendant of the Brak model. Among the series of amulets found at Brak, a few of which are illustrated here, the lion was especially common and probably had an important ritualistic significance. (PHOTOGRAPHS BY COURTESY OF THE TRUSTEES OF THE BRITISH MUSEUM.)

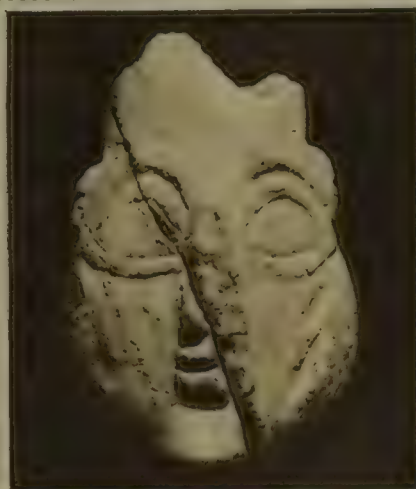
THE EARLIEST KNOWN CARVED HEADS IN SYRIA, FOUND AT BRAK.



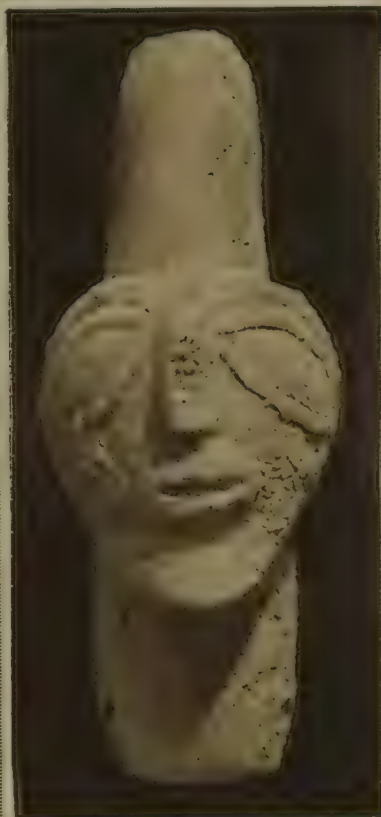
11. A LANDMARK IN THE HISTORY OF SCULPTURE: A BOLD AND FORCEFUL CARVING OF A HUMAN HEAD FOUND AT BRAK—THE EARLIEST PIECE OF SYRIAN STONE CARVING OF THE KIND, SEEN FROM THE FRONT AND THE SIDE. (ACTUAL SIZE.)



13. THE METHOD OF DECORATING THE OUTER WALLS OF THE EYE TEMPLE AT BRAK, CHARACTERISTIC OF THE JAMDAT NASR PERIOD IN MESOPOTAMIA (BEFORE 3000 B.C.): A MOSAIC OF CLAY CONES PAINTED RED.



15. ANOTHER CARVED HEAD FROM BRAK WITH PART OF ITS CONICAL HAT MISSING, AND BROKEN IN TWO BY PLUNDERERS WHO WERE LOOTING THE TREASURE HOARD UNDER THE TEMPLE. (7 CM. HIGH.)



14. ANOTHER OF THE STONE HEADS FROM BRAK—THE EARLIEST IN SYRIA; WITH A CONICAL HAT SIMILAR TO THAT OF MODERN SYRIAN MOUNTAIN TRIBES. (9.2 CM. HIGH.)



12. TWO LIMESTONE MACE HEADS—SYMBOLS OF ROYAL AUTHORITY FOUND AGAINST THE OUTER WALL OF THE TEMPLE. (LOWER HEAD 7.2 CM. HIGH.)

The most remarkable thing among the carvings brought to light at Brak is the head illustrated in Fig. 11. The face is vigorously modelled, the much simplified ears betray it as the work of a very early sculptor who was still in the experimental stage of carving the human head. The recessed forehead suggests that it may have been intended to mount an inlay of gold foil in the manner of

much later Syrian carving. Almost the only feature which betrays it as being Mesopotamian is the peculiar method of joining the prominent nose and eyebrows. It may perhaps represent the sculptor's conception of the Northern Syrian, Subaraean type. Like the other heads illustrated here it was probably once attached to a wooden body.

A CITY OF MASTERLY GOLDSMITHS AND CARVERS IN THE SYRIA OF 3000 B.C.

A UNIQUE POLYCHROME FRIEZE, AND THE EARLIEST SYRIAN CARVED HEADS, FOUND AT THE "TEMPLE OF A THOUSAND EYES", AT BRAK.

By M. E. L. MALLOWAN, M.A., F.S.A., Field Director of the Archaeological Expedition to Brak, under the auspices of the British Museum and the British School of Archaeology in Iraq.

The following article is a record of the fifth archaeological campaign in North Syria, under the auspices of the British Museum and of the British School of Archaeology in Iraq. Generous support was also received from the Ashmolean Museum, Oxford, from Sir Charles Marston, and from Mr. A. L. Reckitt. Each previous campaign has been described in "The Illustrated London News" of Nov. 23, 1935, March 27, 1937, Jan. 15, Oct. 15, and Oct. 22, 1938. The most recent discoveries, richer than any hitherto described, are the result of an uninterrupted series of systematic campaigns which have been made possible by the continuous generosity of the Expedition's supporters. Mr. Mallowan, the leader of the Expedition, was assisted by Mrs. Mallowan, who undertook the photography, and by Mr. G. M. Bell, architect, who was entirely responsible for the planning, surveying and drawings of the objects. The latest finds include a unique frieze of gold and semi-precious stones found in the shrine of the "Temple of a Thousand Eyes," and the earliest carved heads yet found in Syria—all dating from before 3000 B.C. (For purposes of comparison it may be mentioned that the Egyptian Third Dynasty, which included the reign of Zoser, builder of the Step Pyramid, opened in approximately 3000 B.C., according to the latest reckoning.)

TALL Brak, one of the largest of the thousands of ancient mounds in the hinterland of Syria, lies approximately 300 miles as the crow flies from the Mediterranean coast, on the west-bank of the river Jaghjagha, a tributary of the Euphrates. Two years ago no one suspected that Brak contained buried treasures as rich and as beautiful as anything hitherto discovered in Western Asia. We now know



17. THE MOST IMPORTANT SINGLE DISCOVERY AT BRAK: A SECTION OF THE UNIQUE FRIEZE OF GOLD AND COLOURED STONES, ILLUSTRATED IN COLOUR ON THE OPPOSITE PAGE, AS IT WAS FOUND.

that Brak was an ancient capital city which, before 3000 B.C., concentrated its wealth in temples linked by the closest ties with the great Sumerian centres of Ur and Uruk, in Southern Mesopotamia.

During the autumn season of 1938 the Expedition excavated a great mud-brick temple, the earliest shrine yet discovered in Eastern Syria. The antiquities which it contained, and those buried as foundation deposits underneath it, shed a new light on early Syrian civilisation. This remarkable building I have called the "Temple of a Thousand Eyes" on account of the enormous number of magic eyes which we found embedded in the platform on which it stood.

The maximum over-all dimensions of the building were approximately 25 by 30 yards, and the outer walls were over 8 feet thick. Although the greater part of the building was in mud-brick, the north and west walls were heavily buttressed with great blocks of rough limestone and basalt. The most striking feature of the plan is a central shrine exactly three times as long as it is wide, with a base or pedestal for the presiding god against its end wall. To the west there was a single range of large rooms, and to the east two courtyards with small rooms giving off them, probably service chambers for the priests before they passed into the central shrine. The entrance to the building probably lay on the east side.

The south wall must have originally presented a blaze of colour, for its outer face was adorned with a mosaic of clay cones (Fig. 13, on page 883) stuck into the plaster, their heads decorated with bright red paint, while above the mosaic there was a frieze consisting of rosettes with petals of black shale and white marble, with a central corolla of red limestone (illustrated in colour on the opposite page). This method of decorating the outer walls, and the lay-out of the temple can be approximately matched at the Sumerian city of Uruk, nearly 800 miles downstream on the Euphrates. The Brak Eye Temple therefore belongs to the end of the Jamdat Nasr period, and was probably built a century or two before 3000 B.C.

The interior of the temple was also adorned on a magnificent scale. The walls of the shrine room were overlaid with copper panelling, which was stamped with the design of a magic eye in honour of the presiding god. It seems likely that the doors of the temple were once overlaid with gold, silver, and semi-precious stones: a set of limestone and sandstone mace heads were symbols of royal authority (Fig. 12). But the bulk of the temple treasures had been stolen by an enemy who invaded Brak and sacked the city shortly before 3000 B.C. The rich mosaics adorning the temple façade were torn down, the walls were stripped

of their panelling and the rooms afterwards packed with clay to serve as a foundation for a new building, which was set up on the original temple.

But, fortunately, the invading enemy was sufficiently laden with spoil to leave one priceless treasure behind him, an impressive relic of the rich ornaments that once adorned the central shrine. Fig. 18 shows the statue base, 3 feet in height, which stood against the south wall of the shrine. This pedestal was composed of minute red mud-bricks, twenty courses in all, the intention being, perhaps, to give the statue of the god which must once have surmounted it the impression that it stood on the topmost pinnacle of the temple. Against the face of this pedestal we made our most remarkable discovery: it was the frieze which had decorated the three faces. This magnificent ornament consisted of blocks of blue limestone, white marble and green shale with gold borders. Fig. 17 shows the first panel as it appeared in the ground at the time of discovery. On the opposite page, the panel, remounted as it appeared originally, is illustrated in colour.

There were once three of these panels, one for each face of the pedestal, but only two, and a portion of a third, which had been torn down by the enemy, survived. Each panel was just over 3 feet in length and 8 inches in width, and the backs of the coloured stones were fastened from behind to a wooden backing by means of copper holdfasts. The extraordinary value which these panels

must have had to those responsible for them is proved by the fact that the gold borders were fastened down by gold-headed nails with silver stems: some of these nails are in a remarkable state of preservation; so sharp are they that it would still be possible to hammer them into wood. The gold strip at the top and the bottom was bent over at right angles to encase the ends of the panel, and even the underside, which was not exposed to view, was hammered down with gold-headed silver nails.

It will be noted that the topmost band of carbonaceous blue limestone, imitating lapis lazuli, consists of blocks of concentric circles: these are probably an imitation in stone of the hollow-headed clay cones which decorated the outer wall of the temple; the central strip of white marble is of precisely the same material as that used in the



18. WHERE THE GOLD AND COLOURED STONE FRIEZE WAS SET IN THE "TEMPLE OF A THOUSAND EYES," AT BRAK: THE PEDestal OF THE STATUE OF THE GOD, THE THREE FACES OF WHICH WERE ORIGINALLY ADORNED WITH THE FRIEZE.

white petals of the stone rosettes on the temple façade, and the bottom row of corrugated green shale is probably a copy of the originally fluted exterior of the temple walls. Each element of the panel, therefore, had a mystic religious symbolism—a symbolism which was often illustrated on contemporary cylinder seals.

These panels may justly be described as unique: nothing of the kind has ever been found before, and only the extraordinary richness of the temple could have enabled the



16. WHERE THE REMAINS OF A REMARKABLE CIVILISATION THAT FLOURISHED BEFORE 3000 B.C. ARE NOW BEING BROUGHT TO LIGHT: A MAP SHOWING THE POSITION OF BRAK, IN NORTH-EAST SYRIA, AND OF URUK, THE SUMERIAN CITY ON THE LOWER EUFRATES WHICH PROVIDES INTERESTING CULTURAL PARALLELS WITH IT.

Photographs by Courtesy of the Trustees of the British Museum.

enemy to abandon them under the debris of the walls which they had destroyed. We may conjecture that the statue of the god with inlaid life-size stone eyes once stood over the panels on top of the pedestal, for a black soapstone socket of a life-size eye was found at its base.

The section through the Eye Temple shows another remarkable feature of its construction. The temple itself rested on a great platform, 18 feet thick, composed of red mud-bricks; but 3 feet above the platform base there was a stratum of five courses of grey mud-bricks which contained thousands of votive deposits dedicated at the time of the foundation of the original building. The most characteristic dedications were an enormous number of magic eyes, mostly in white alabaster, some in black burnished clay, a few in limestone and soapstone. The commonest form consists of a flat body and an elongated neck surmounted by a pair of eyes infilled with black or green paint, ranging in size from a quarter of an inch to about four inches. There are also specimens surmounted by three eyes and by four eyes: other examples have two pairs of eyes on top of one another; sometimes the heads are pointed and seem to show an infinite prolongation of the eyebrows. An elaborate variation of head-dresses suggests either different orders of priests attached to the temple or may represent differences in rank of the persons who dedicated them.

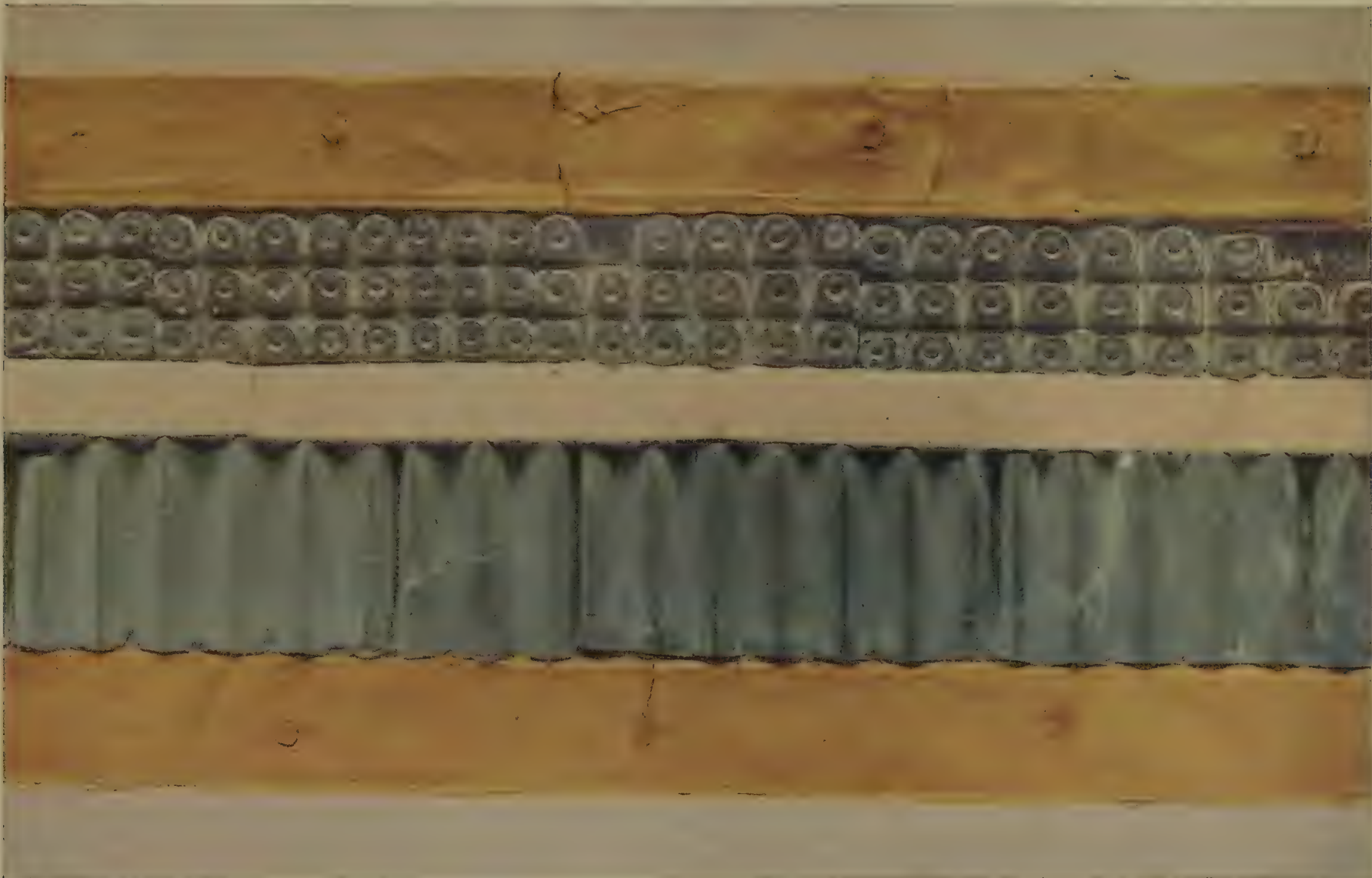
Perhaps the most significant examples are those that have an image of a smaller idol (sometimes two smaller idols) on the front of the body. This form suggests a dedication by mother and child and that the Eye Temple may in some way have been associated with a goddess of child-birth: this is perhaps confirmed by the discovery in the same stratum of numerous models of frogs, which in Egypt

were symbols of a goddess who presided over child-bearing. But there are many possible ways of interpreting these symbols, and it has even been suggested that Brak may have been a centre for the cure of those eye diseases which have always been so common in Syria, in which case we must look upon the Eye Temple as the ancient equivalent of Lourdes. But whatever the true explanation may be, all this evidence goes to suggest that the Magic Eye was the presiding divinity to which the Brak temple was dedicated. A contemporary seal in the Ashmolean Museum, Oxford, illustrates the simplest form of these idols, in which the eyes are merely a pair of loops standing on an altar, and it is possible that a life-size figure of the Eye God stood upon the pedestal base in the shrine itself.

Among the many kinds of objects dedicated in the platform at the time of its foundation, there is nothing more beautiful than the rich series of small amulets in animal-form, carved with a superb skill and artistry. They consist of models of cows, sheep (including the domesticated and the wild Anatolian ram), bears, monkeys, ducks, frogs, fish, kidney-shaped objects (probably for purposes of divination), and rectangular seals engraved with deer and lions.

The lion, which was especially common, probably had an important ritualistic significance, for at Uruk, in Southern Mesopotamia, the German excavators discovered the skeleton of a young lion and a panther lying in a brick box under the foundation of a temple which was only slightly earlier in time than the Brak Eye Temple. The

(Continued on page 912.)



A UNIQUE DISCOVERY MADE IN THE "TEMPLE OF A THOUSAND EYES" AT BRAK, IN THE SYRIAN HINTERLAND: PART OF THE ELABORATE FRIEZE WHICH ADORNED THE PEDESTAL IN THE SANCTUARY, MADE UP OF COLOURED STONES AND GOLD BANDS; AND DATING FROM BEFORE 3000 B.C. (*Actual size.*)



ROSETTES FROM THE EXTERIOR OF THE "TEMPLE OF A THOUSAND EYES" AT BRAK: ORNAMENTS OF COLOURED STONES, PARALLELED FROM THE SUMERIAN CITY OF URUK, ON THE LOWER EUPHRATES. (*Diameter, 17½ cm.*)

THE SPLENDOUR OF A 5000-YEAR-OLD TEMPLE IN SYRIA: A UNIQUE FRIEZE; COLOURED-STONE ROSETTES.

The excavation of the mound at Brak, in the Syrian hinterland, carried out under the auspices of the British Museum and the British School of Archaeology in Iraq, and under the leadership of Mr. M. E. L. Mallowan, M.A., F.S.A., has resulted in some remarkable discoveries. On the site of the great "Temple of a Thousand Eyes" (which was sacked shortly before 3000 B.C.) was discovered a part of the original frieze which once decorated the pedestal on which stood the statue of the deity worshipped there. The frieze consisted of blocks of blue limestone, white marble, and green shale with gold borders. The topmost band of blue limestone (imitating lapis lazuli) consists of blocks cut with concentric circles—probably in imitation of the clay cones which decorated the outer wall of the temple. The central

strip of white marble is of precisely the same material as that used in the white petals of the stone rosettes on the temple façade. The bottom row of corrugated green shale is probably a copy of the originally fluted exterior of the temple walls. Each element of the panel thus had its symbolism. This panel is quite unique. Nothing like it has ever been found before. The gold borders are fastened down by gold-headed nails with silver stems. The rosettes seen in the lower illustration on this page were part of a frieze decorating the outer wall of the temple. They are composed of black shale and white marble, with a central corolla of red limestone. The methods of decorating the outer wall of the temple can be approximately matched at the Sumerian city of Uruk, nearly 800 miles lower down the Euphrates.



LIEUTENANT-GENERAL LORD BADEN-POWELL, O.M., G.C.M.G.: A NOTABLE PORTRAIT BY AUGUSTUS JOHN.

This notable portrait of their former Colonel was recently presented to the 13th/18th Royal Hussars (Queen Mary's Own) by Major J. H. Hirsch. Lord Baden-Powell joined the 13th Hussars in 1876 and served with the regiment in India, Afghanistan, and South Africa. He became Colonel of the regiment

in 1911, and when the 13th Hussars were linked to the 18th Royal Hussars in 1922 served as Colonel of the combined regiment until 1938. H.M. Queen Mary is Colonel-in-Chief. In 1908 Lord Baden-Powell founded the organisation of the Boy Scouts. He became Chief Scout of the World in 1920.

FROM THE DRAWING BY AUGUSTUS JOHN. REPRODUCED BY COURTESY OF MAJOR J. H. HIRSCH AND THE ARTIST.

HERR HITLER'S TOUR OF THE SIEGFRIED LINE: THE FÜHRER AT AACHEN.



KEENLY INTERESTED IN THE DETAILS OF A LARGE FORT: HERR HITLER INSPECTING STRONG POINTS OF THE SIEGFRIED LINE IN THE AACHEN DISTRICT, WHERE THE GERMAN, DUTCH AND BELGIAN FRONTIERS MEET.

HERR HITLER'S TOUR OF THE SIEGFRIED LINE: THE FÜHRER LEAVING AN UNDERGROUND CONCRETE FORTRESS FOLLOWED BY GENERAL KEITEL, CHIEF OF THE SUPREME COMMAND.

ON May 14 Herr Hitler began his tour of inspection of the Siegfried Line, Germany's line of fortifications on her western frontier, at Aachen, where the German, Belgian, and Dutch frontiers meet. He was accompanied from Munich by Herr Himmler, Chief of Police, and was welcomed near Aachen by General Keitel, Chief of the Supreme Command, General von Witzleben, Commander of the 2nd Army Group, and Lieut.-General Jacob, Inspector of Fortifications. On the following day the Führer visited the Eifel district and made a detailed examination of the various strong points in the system of defence. General von Brauchitsch, Commander-in-Chief of the German Army, has invited Nazi district leaders from all parts of the country to undertake a similar tour of the fortifications.

Photographs by Hoffmann.



VIEWING THE FORTIFICATIONS FROM A WINDOW OF ONE OF THE GUARD HOUSES: THE FÜHRER SURVEYS A DEFENSIVE SYSTEM WHICH IS INTENDED TO KEEP THE COUNTRY SAFE FROM INVASION IN THE WEST.



THE FÜHRER EXAMINES A PLAN OF THE SUBTERRANEAN DEFENCES: HERR HITLER LISTENING ATTENTIVELY WHILE POINTS OF INTEREST ARE EXPLAINED TO HIM BY STAFF OFFICERS DURING HIS TOUR OF THE FORTIFICATIONS.



ACKNOWLEDGING WITH A SMILE THE SALUTES OF WORKMEN EMPLOYED ON THE FORTIFICATIONS: THE FÜHRER IN A HAPPY MOOD DURING HIS TOUR OF INSPECTION OF GERMANY'S ANSWER TO THE MAGINOT LINE.

ARMS AND A MAN: PARADES IN THREE COUNTRIES; AND M. DALADIER'S SPEECH.



KING CAROL REVIEWS HIS ARMED FORCES AT BUCHAREST ON THE RUMANIAN NATIONAL FESTIVAL, MAY 10; WITH PRINCE MICHAEL BESIDE HIM.

On the occasion of the Rumanian National Festival on May 10, a great military parade took place on the Cotroceni Plain, at Bucharest. 2000 officers and more than 18,000 men, 300 guns of a new type, and a considerable number of motorised units and sections of the anti-aircraft defence marched past King Carol and Prince Michael, the Grand Voevode of

RUMANIAN MECHANISED HEAVY ARTILLERY OF A NEW TYPE WHICH DEFILED BEFORE KING CAROL AT THE BUCHAREST PARADE ON MAY 10.

Alba Julia; beside whom were stationed a number of members of the Government, the Diplomatic Corps, and all the military and civil authorities of the country. At the beginning of the review, squadrons of fighting 'planes and others of bombers flew over the Cotroceni Plain. A new type of chaser 'plane, built in Rumania, flew by at a low altitude, travelling at over 300 m.p.h., and wound up the aerial display with a spectacular vertical dive. The ceremonies also included the decoration of regimental colours by King Carol.



THE FÊTE NATIONALE DE JEANNE D'ARC CELEBRATED IN PARIS: TROOPS MARCHING PAST M. DALADIER, THE PREMIER, IN THE PLACE DES PYRAMIDES.

The Fête Nationale de Jeanne d'Arc was celebrated in Paris on May 14. A wreath was placed on the statue of Joan of Arc by M. Daladier, the French Premier, during the ceremonies at the Place des Pyramides, and later he took the salute at a march-past of troops which was followed by a procession of various Catholic organisations. The occasion was observed with unusual pomp and solemnity, and M. Daladier was welcomed with cheers by the crowd. (*Planet*.)



"THE SOLIDARITY OF GREAT BRITAIN AND FRANCE IS CLOSER AND MORE CONFIDENT THAN EVER": M. DALADIER ADDRESSING THE CHAMBER OF DEPUTIES.

On May 11 M. Daladier, the French Premier, made an important statement on the international situation, in which he said that France's policy remained exclusively devoted to the defence of peace in Europe. Referring to the adoption of conscription by Great Britain, he declared: "At a moment when by lucid and voluntary effort the British people, breaking with the tradition of centuries, has freely accepted the discipline of compulsory service, the French people renews its brotherly thanks." (*Keystone*.)



THE GREAT REVIEW OF GERMAN AND ITALIAN AIR UNITS IN SPAIN HELD NEAR MADRID: GENERAL FRANCO AND MAJOR-GENERAL BARON VON RICHTHOFEN (LEFT), LEADER OF THE "GERMAN LEGION," INSPECTING THE TROOPS.

Ten thousand German and Italian airmen who fought with the Spanish Nationalist forces in the Civil War paraded on an aerodrome near Madrid, on May 12. Six hundred military aeroplanes, ranging from single-engined Fiats to three-engined Heinkels and Savoias, were lined up in front of the saluting-base. Mechanised aerodrome units, including anti-aircraft guns, lorries and sound-detectors took part in a march-past which lasted over two hours. General Franco bestowed medals upon fifteen German



GENERAL FRANCO PRAISES ONE OF THE FIFTEEN GERMAN "VOLUNTEER" AIRMEN WHOM HE DECORATED; WHILE GENERAL KINDELAN (RIGHT) READS OVER THE RECIPIENT'S EXPLOITS.

and upon eight Italian officers, using the formula, "In the name of the Spanish nation I decorate you for your skill and courage shown in the anti-Bolshevik crusade." According to a "Daily Telegraph" correspondent, German influence in Spain is steadily being increased. While the Italians have begun the repatriation of some of their troops, no German "volunteers" have as yet left; and there are still some 10,000 well-equipped German technical troops in Spain. (*Wide World Photographs*.)

THE ONLY HORSED ARTILLERY IN THIS COUNTRY: "K" BATTERY, R.H.A.



"THE GALLOPING GUNNERS": "K" BATTERY, ROYAL HORSE ARTILLERY, PRACTISING FOR THE MUSICAL DRIVE WHICH IS A FEATURE OF THE ROYAL TOURNAMENT AT OLYMPIA; SHOWING (TOP PHOTOGRAPH) THE MARCH-PAST; AND (BELOW) A SUB-SECTION PERFORMING ONE OF THE INTRICATE MOVEMENTS. (Keystone.)

Even to-day, when the Army has become a mechanised force, the horse still appears as a performer at the Royal Tournament at Olympia (May 18—June 3). This year the Musical Drive is being given by "K" battery, R.H.A., from St. John's Wood—the last remaining mounted battery in this country—while the Life Guards are seen in a ceremonial musical double ride. There is no more gallant sight than thirty-six horses and six guns performing such intricate movements as "The Grid," "Circles," "The Loop," and "The Scissors" at a gallop in a space which tests the ability of both driver and mount. All the historic R.H.A. batteries have performed at the

Tournament, including the Chestnut Troop, the Sphinx Battery, and the Rocket Troop, but these now have Dragons instead of six-horse gun-teams and the 13-pounder has been replaced by the 3·7-in. howitzer. "K" battery is 130 years old and descended from the old Bengal Horse Artillery. It received its present designation just fifty years ago and Lord Roberts served with it during the Indian Mutiny. To-day the battery carries out ceremonial duties such as firing State salutes, when its magnificent horse-teams and resplendent personnel increase the pageantry of the occasion. A drawing of the Territorials' display at Olympia appears on the following pages.



THE FIRST DISPLAY BY UNITS OF THE NEW MOTOR DIVISIONS OF THE TERRITORIAL ARMY: A DEMONSTRATION OF HOW THE FORCE OPERATES IN THE FIELD GIVEN AT THE ROYAL TOURNAMENT.

In October last year Mr. Hore-Belisha, Secretary of State for War, announced that the Territorial Army was to be reorganised and that under the new scheme there would be eighteen divisions as against fourteen under the Haldane scheme. Five of these would be anti-aircraft divisions, and the others would include nine complete divisions on the Regular model; three Motor divisions, consisting of two infantry brigades and divisional troops, with one Motor-cyclist battalion to each division, and a mobile division. The recent decision to increase the Territorial Field Army to twenty-six divisions means that the number of motor divisions will be doubled. The equipment of one of these new formations can now be seen for the first time by the public at the Royal

Tournament at Olympia, where units of a Motor Division are giving a demonstration showing how these mobile forces operate. The display represents the London Motor Division on active service in a remote part of the Empire. The force arrives at a deep stream spanned by a single bridge, and as a vehicle slows down to make the crossing, a land-mine explodes beneath it. A wireless car arrives and sends back a report to headquarters, with the result that the motor-cycle combinations of Queen Victoria's Rifles are sent forward with Bren guns, followed by the motors of The Rangers. The mortars of the London Irish Rifles and the machine-guns of the Kensington Regiment are also brought up under the direction of the Commander, who supervises the operations from

his car. Breakdown vehicles, cable-laying lorries and motor-ambulances are seen at work as the Queen's Westminsters and the London Rifle Brigade reinforce the advanced troops and force the river-crossing. Detachments from the London Corps Signals, the London Divisional Signals, the London Divisional R.A.S.C. and the 140th (County of London) Field Ambulance demonstrate the methods of maintaining communication in modern warfare and other services which are required to keep the force in the field. The above drawing shows a motor vehicle of the 140th (County of London) Field Ambulance badly damaged by the explosion of a land-mine when approaching the bridge spanning the river. Stretcher-cases are being unloaded and a

dispatch rider arrives with the wireless car of the London Divisional Signals (extreme right). A call for assistance is sent from the wireless car and units of Queen Victoria's Rifles (Motor-cycle battalion) and of The Rangers (Motor battalion) with the Queen's Westminsters and the London Rifle Brigade come up with Bren guns and cross the bridge. A 3-in. mortar of the London Irish Rifles is shown in action on the right, with a breakdown lorry in the background. A machine-gun of the Kensington Regiment is seen on the left, and behind it the car from which the Commander directs the action. The vehicle on the extreme left is the cable-laying lorry. Many of the vehicles seen in the display are on view at Olympia, where they may be inspected by visitors.

LEAVES FROM A PHOTOGRAPHER'S SCRAP-BOOK: HOME AND FOREIGN NEWS.



A ROYAL VISITOR TO THE CHELSEA FLOWER SHOW: QUEEN MARY ADMIRING A ROCKERY DURING HER TOUR OF THE GROUNDS. (A.P.)

One of the striking features of the Chelsea Flower Show (May 17-19) was the picturesque Spanish Garden which, as can be seen from the photograph reproduced above, was laid out in a vivid but formal fashion. Fountains played in the paved courtyard, climbing plants draped the white colonnades, while the flower-beds provided magnificent splashes of colour. Queen Mary, the Duke and Duchess of Gloucester, and the Duke of Kent visited the Show on May 16. Her Majesty



ONE OF THE STRIKING FEATURES OF THE CHELSEA FLOWER SHOW: A SPANISH GARDEN LAID OUT IN SEVERELY FORMAL FASHION. (S. and G.)

is shown above admiring a rockery designed by Messrs. Wood of Taplow. It was constructed with slate stone from the Giffach Valley, in North Pembrokeshire, which has the merit of being economical in use, for though the actual cost is about the same as that of weathered limestone, a much smaller quantity is necessary to produce a comparable effect for the same sized area. This example illustrated only one of the many ways in which this beautiful stone may be used.



TAKING THE SALUTE AT A MARCH-PAST OF CADETS AT THE ROYAL MILITARY COLLEGE: GENERAL WEYGAND, FORMER CHIEF OF THE FRENCH GENERAL STAFF, ATTENDS A CEREMONIAL PARADE DURING A VISIT TO SANDHURST WITH A PARTY OF FRENCH RESERVE OFFICERS.

General Weygand, former Chief of the French General Staff, accompanied by Colonel de Coux, arrived in London on May 14, on a short informal visit. He was met by M. Corbin, the French Ambassador, and representatives of the French community in London, and later joined the party of a hundred French Reserve officers who arrived in England on May 12, for a five-day visit arranged by the United Associations of Great Britain and France. On May 15 the party visited

the Royal Military College, Sandhurst, where General Weygand took the salute at a ceremonial parade. During the afternoon the French officers inspected the gymnasium, mechanical engineering workshops, and the riding school, and General Weygand laid a wreath on the Remembrance Book in the College Chapel. Addressing the cadets, General Weygand paid tribute to the national effort of Great Britain on the land and sea and in the air. (Keystone.)



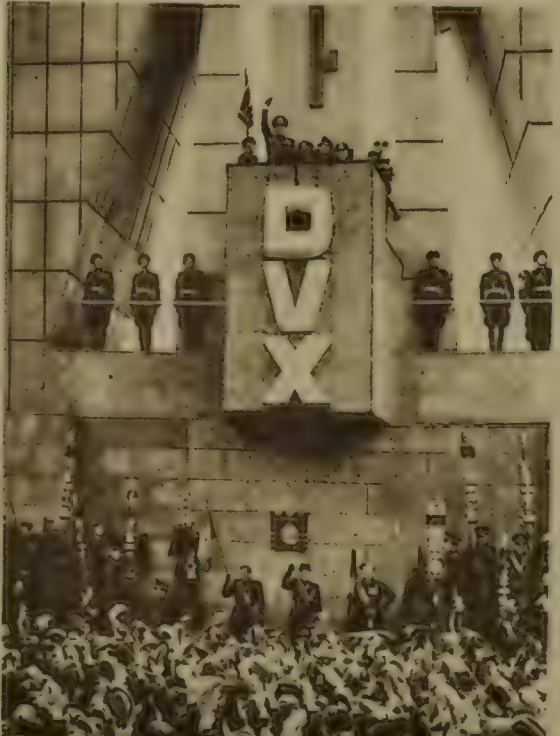
KING CAROL UNVEILS A MEMORIAL TO THE FIRST KING OF RUMANIA: THE CEREMONY IN BUCHAREST.

In celebration of the hundredth anniversary of the birth of King Carol I., the first King of Rumania, King Carol II, recently unveiled an equestrian statue of him in front of the Royal Palace in Bucharest. Our photograph shows the King with Crown Prince Michael during the ceremony. The statue is the work of M. Mestrovici. (Keystone.)



FRENCH RESERVE OFFICERS LAYING A WREATH ON THE SPOT WHERE NELSON FELL ABOARD THE "VICTORY," AT PORTSMOUTH.

A party of French Reserve officers arrived at Southampton on May 12, on a five-day visit to England. They were greeted on the docks by ex-Servicemen from the British Legion before touring the town. Later the party went to Portsmouth, where they laid a wreath at the city's Cenotaph, and visited Nelson's flagship, the "Victory." (Planet.)



"I TELL YOU WITH CERTAINTY THAT OUR GOAL WILL BE REACHED": SIGNOR MUSSOLINI SPEAKING AT TURIN. On May 14 Signor Mussolini addressed a large crowd in the Piazza Vittorio Veneto, at Turin. He said: "There are no questions in Europe . . . to justify a war which . . . would grow from a European to a world war." He concluded by saying: "Whatever happens, I tell you with absolute certainty that our goal will be reached." (S. and G.)

NAVAL AND FOOTBALL EVENTS, AND IMPORTANT EGYPTIAN FINDS.



CAPABLE OF NEARLY FIFTY M.P.H. IN SEAS WITH WAVES EIGHT FEET HIGH: THE MOTOR TORPEDO-BOAT TYPE "40K" NOW BEING BUILT IN ENGLAND.

This 65-ft. long Type "40K" motor torpedo-boat, engined by four 600-h.p. Lorraine aero-engines modified for marine work, is built in France to the order of Aero-Marine Engines, Ltd. An identical boat is being built by the same firm in Cornwall, the trials of which will be witnessed by Admiralty representatives. Top speed is over 53 m.p.h., and, with waves more than eight feet high, a speed of over 40 knots is possible.



LONDON'S NEW TRAINING SHIP AT HER MOORINGS OFF THE VICTORIA EMBANKMENT: H.M.S. "CHRYSANTHEMUM," OF THE LONDON DIVISION OF THE R.N.V.R.

On May 12 H.M.S. "Chrysanthemum," the second drill ship of the London Division, R.N.V.R., was moored ahead of H.M.S. "President" off the Victoria Embankment. The "President" and "Chrysanthemum" belong to the "Flower" class of escort vessels built during the war. (L.N.A.)



COPPER TOOLS OF THE EGYPTIAN FIRST DYNASTY (FOURTH MILLENNIUM B.C.) FOUND IN A TOMB AT SAKKARA: DAGGERS, KNIVES, AND A SAW (CENTRE), WITH WOODEN HANDLES.

Recent excavations in the Archaic cemetery at North Sakkara, which have already proved so fruitful, have now resulted in the discovery of another important tomb. Unfortunately, this had been much damaged by a fire, started by ancient tomb-robbers, which brought down the roof of a number of chambers. This collapse, however, prevented the robbers from getting into one chamber, and it was here that some remarkable discoveries were made. These included a whole series of copper knives and



THE FIRST ACTUAL COPPER AGRICULTURAL IMPLEMENTS OF THE EGYPTIAN FIRST DYNASTY TO BE DISCOVERED: HOES FROM THE NEWLY-EXPLORED TOMB AT SAKKARA.

swords, to the number of sixty-three, ranging from two feet to nine inches in length, most of them being provided with heavy wooden handles. There were also large copper vessels, ewers and vases, bowls and dishes of unique design, copper needles, lockings, and a set of copper chisels. Hitherto only small models of such copper objects have been found, or pictures of them on the walls of tombs. Though no intact inscriptions have been found, it would seem that this was the tomb of Zer, third Pharaoh of the First Dynasty.



THE ITALIAN TEAM (DARK SHIRTS) ATTACKING ENGLAND'S GOAL: AN EXCITING MOMENT IN THE INTERNATIONAL FOOTBALL MATCH AT MILAN, WHICH RESULTED IN A DRAW.

On May 13, England, playing the first match of their Continental tour, drew with Italy at Milan, each side scoring two goals. This was the third time the two countries have met. The match was watched by 60,000 people, including Sir Percy Loraine, the British Ambassador, and the two sons of Il Duce, Vittorio and Bruno Mussolini. Before the start the band played the English and Italian national anthems, the English team giving the Fascist salute during the Italian. Rain had



THE ASSOCIATION FOOTBALL MATCH AT MILAN: MEAZZA, THE ITALIAN CAPTAIN, SHAKING HANDS WITH HAPGOOD, THE ENGLISH CAPTAIN.

made the ground soft, a condition which was favourable to the English team. This was particularly noticeable in the first half, and, but for good defensive work by Olivieri, Foni, and Andreoli, England's lead at half-time of one goal would have been greater. The Italians equalised within two minutes, and sixteen minutes later took the lead. In the last thirteen minutes Hall scored for England, equalising the scores. The referee was Dr. Bauwens, a German. (Keystone and A.P.)

PEOPLE IN THE PUBLIC EYE; AND SOME NOTABLE OCCASIONS.

PERSONALITIES OF THE WEEK; EVENTS AT HOME AND ABROAD.



PRINCE PAUL OF YUGOSLAVIA BEING SEEN OFF AT THE STATION AT ROME BY THE KING OF ITALY; DURING HIS VISIT TO THAT COUNTRY.

Prince Paul, Prince Regent of Yugoslavia, arrived in Rome on May 10 to pay a visit to the King and Queen of Italy. He had a number of conversations with Signor Mussolini; paid a visit to the Pope; and went to Naples to witness a big Italian naval review.



MAJOR N. W. LEAF.

The well-known polo trainer, who went out to California in charge of the Hurlingham ponies. Died at Santa Barbara on May 12. His death, coming so soon after that of Captain Roark, is a serious blow to the British team competing for the Westchester Cup.



MISS PAULINE GOWER.

Appointed District Commissioner for the Civil Air Guard in the Eastern Area, being the only woman to hold such an appointment. She has had long experience of flying, while running an air-taxi service, and holds both "A" and "B" flying licences.



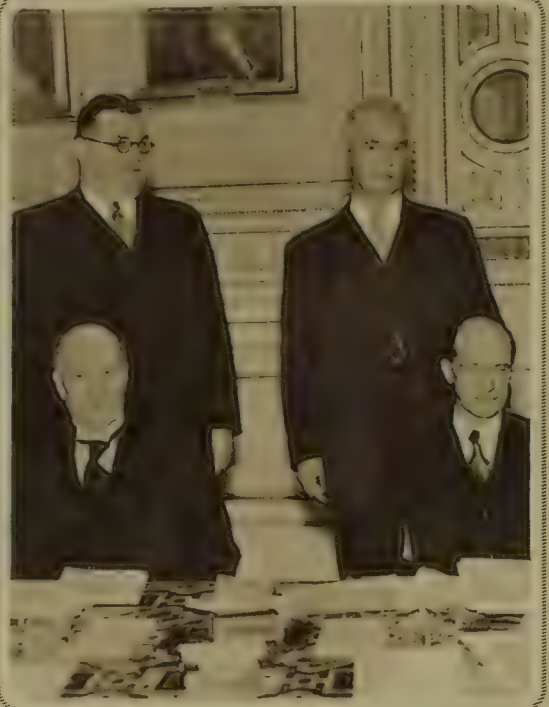
MR. A. E. HARDIMAN, A.R.A.

Awarded the medal of the Royal Society of British Sculptors for "the best work of the year by a British sculptor in any way exhibited to the public in London," for the Haig Memorial, erected in Whitehall. Mr. Hardiman produced his first model in 1929.



MR. ROLAND JENNINGS.

The Conservative candidate who won the Hallam (Sheffield) by-election for the Government. This was the first by-election held since the Government's proposal to bring in compulsory military service. He had a majority of 6094 over the Socialist candidate.



CONFERRING ON GERMANY'S NON-AGGRESSION PACT OFFER: DANISH, SWEDISH, FINNISH, AND NORWEGIAN FOREIGN MINISTERS AT STOCKHOLM.

The Foreign Ministers of Denmark, Norway, Sweden, and Finland met at Stockholm on May 9 to consider the German offer of a non-aggression pact. In a statement issued afterwards they said that the "Nordic States are determined to keep outside any group of Powers which may be created."



BRITAIN'S NEW AMBASSADOR IN ROME: SIR PERCY LORAIN (CENTRE) WITH MEMBERS OF HIS STAFF, SHORTLY AFTER PRESENTING HIS CREDENTIALS.

Sir Percy Loraine, the new British Ambassador to Italy, presented his letters of credence to King Victor Emmanuel on May 8. He was accompanied by Sir Noel Charles, Counsellor to the Embassy and other members of his staff. In accordance with custom, the King sent State carriages to bring the British diplomats to the Quirinal Palace. Sir Percy Loraine's credentials were addressed to "His Majesty the King of Italy and Emperor of Abyssinia."



M. BLUM, THE FRENCH SOCIALIST LEADER, PHOTOGRAPHED AT WESTERHAM WITH MR. AND MRS. WINSTON CHURCHILL DURING HIS RECENT VISIT TO ENGLAND.

M. Leon Blum, the French Socialist leader, came to London on May 9 for an important series of conferences with Trade Union officials and leading politicians. He had lunch with Mr. Anthony Eden, and later saw Mr. Attlee and Mr. Greenwood, the Socialist Parliamentary leaders. It is significant that M. Blum's visit coincided with the introduction of measures for compulsory military service in this country. On the following day, M. Blum saw Mr. Winston Churchill.



PRINCESS ELIZABETH AND PRINCESS MARGARET ROSE MAKE THEIR FIRST JOURNEY IN THE "TUBE": A PHOTOGRAPH TAKEN OUTSIDE TOTTENHAM COURT ROAD STATION.

Princess Elizabeth and Princess Margaret went for their first ride on the London Underground on May 15, and used an escalator for the first time. Attended by Lady Helen Graham, one of the Queen's Ladies-in-Waiting, and their governess, Miss Crawford, they drove from Buckingham Palace to St. James's Park Station. They entered the station unrecognised. They took tickets from the ticket machine, and Princess Margaret soon asked if she could hold all four, and walked up to



THE LITTLE PRINCESSES IN THE UNDERGROUND; ON THEIR WAY BACK TO ST. JAMES'S PARK STATION, AFTER VISITING THE Y.W.C.A. IN GREAT RUSSELL STREET.

the ticket collector proudly to have them punched. The party entered a third-class smoking carriage on an Inner Circle train. They changed at Charing Cross and it was here that they had their first experience of an escalator. They then went north to Tottenham Court Road, where Princess Margaret duly gave up the tickets and they walked out into New Oxford Street and paid a surprise visit to the Y.W.C.A. in Great Russell Street. Later they returned by Underground.

The World of the Theatre.

By IVOR BROWN.

REVIEW OF REVUES.

THE death of Nelson Keys has deprived us of our greatest revue comedian. Of late years he only appeared intermittently in revue, and his last part was in pantomime at Covent Garden. The quick-change work of a revue artist, who has to keep changing clothes and make-up, and may have a dozen such alterations to make within two and a half hours, is a very exhausting addition to the performance of many episodes, and few men want to be always in revue. The point about Nelson Keys was his ability to change his entire personality along with his make-up. He could translate himself from youth to age, from Japan to Germany, in a flash, and there drive into the very heart of national idiom and idiosyncrasy. He was also an incredibly good mimic of English types. Add to these qualities great agility

of a "tension" year. "Tension" has had a dreadful effect on the receipts of publishers and theatre-managers. People do not easily settle down to books and plays in such times: they glance at papers, turn on the wireless, apply themselves to new tasks and responsibilities. Perhaps one reason why these revues—the Gate Revue, at the Ambassadors Theatre, and The Little Revue, at the Little Theatre—have done so well is because revue is in its essence a fidgety sort of business and suits a fidgety time. Nothing in revue lasts for more than a few minutes. It is off with the dance almost as soon as it is on. Off, too, with the mask as soon as the comedian has "made up" and on with a new one. Sketch follows song and song follows sketch with the utmost speed and snap.

In revue, to be dilatory, is to be doomed. Timing a sketch is half the victory. If it is a line too long the point may be almost entirely lost. The audience has just time to laugh and not time to think. Impressions must be instantaneous. In a play there may be a dull passage which lasts for some time. Consequently, a bored member of the audience has time to withdraw his mind and start thinking about Europe and other matters which do not easily endure reflection. In the case of a revue there is no time for such consideration of larger external, disagreeable things. Even if one item fails to please, it is so soon over that you have no time to be fatigued by it and to direct the mind towards the outer and the actual world. Revue, by administering to the attention a continual series of short, sharp shocks, is a powerful enemy of the wandering mind.

It is noteworthy that in the popular little revue of London to-day the comedienne is even more important than the comedian. It is no disparagement to the gifts of Mr. Cyril Ritchard to say that Miss Hermione Baddeley is the life and soul of the show at the Little, while at the Ambassadors Miss Hermione Gingold is no less prominent in all the comedy passages. In so far as

has some special talent or turn and is allowed to play a lone hand. At the Ambassadors there is nothing funnier than Mr. Beckwith's Male Strip-Tease Act, a marvel of coy innocence which is good enough to stand comparison with some of the best cameos of Nelson Keys himself. At the Little there is Miss Joyce Grenfell, whose monologues have a rich sense of character. Especially apt and expert is her talk to a Women's Institute on Useful and Acceptable Gifts.

Will Mr. Coward return to revue? Or Mr. Cochran, in his managerial office? The larger type of revue, with



THE "BALLETS JOOSS," WHOSE RETURN VISIT TO THE OLD VIC COMMENCES ON MAY 22: A SCENE FROM "A SPRING TALE," ONE OF THE TWO NEW PRODUCTIONS, WITH BUNTY BLACK AS MISTRESS OF CEREMONIES, AND HENRY SCHWARZE AS THE BUTLER.

"A Spring Tale" is a romantic ballet in four acts, showing, in the way of a fairy-tale, the young man's quest for a bride, his adventures in the haunted woods and the awakening to love of his chosen one. The choreography is by Kurt Jooss, and the music by Fritz A. Cohen, the musical director of the "Ballets Jooss," and the costumes and scenery are designed by Hein Heckroth. The choreography of the other new ballet, "Chronica," in three acts and a prelude, is also by Kurt Jooss, and the music by Berthold Goldschmidt. The "Ballets Jooss" in the past six years have given performances in nineteen different European countries and in the United States and Canada. On April 5, 1939, the thousandth performance was celebrated at the Pavilion, Bournemouth. (Baron.)

in dancing and a star personality and you have the perfect revue comedian.

Star-personality is not easily definable. Roughly, it means that its owner is a person of whom an audience does not get tired. There are many brilliant character-actors on the London stage who are grand company for a short while. Their function in a play is to pop up now and again. Despite their talents, they cannot sustain a very long part without becoming monotonous. They cannot carry a serious play or a musical show on their own shoulders. They are admirable props and supports, but they are not, for some reason or another, sufficient to go on filling a house. Their names on a bill are useful; but they would never "draw" largely by themselves. They lack this personal gift of "star-quality." It was a gift which Nelson Keys had in abundance. He could keep on intervening in a revue, and the longer he went on the more welcome he became. He had vitality, variety, and magnetism. In short, he was that very rare person—a true star.

It is a good thing that the art of "Little Revue" is flourishing at present. There are two lively specimens of this in London which are successfully enduring the strains

"Under Your Hat" ceases to be a musical comedy and approximates to a revue, the presence of Miss Cicely Courtneidge, as well as of Mr. Jack Hulbert, both possessors



"THE INTRUDER," AT WYNDHAM'S: THE MOTHER OF THE FRENCH FAMILY (MARY HINTON) GREETING THE ENGLISH INTRUDER (PETER COKE); WITH (LEFT) THE TUTOR (ERIC PORTMAN), AND (RIGHT) THE GOVERNESS (MARIAN SPENCER).

"The Intruder," an English translation by Basil Bartlett from Mauriac's "Asmodée," was transferred from the Gate Theatre to Wyndham's on May 3. This very intelligent play deals with the psychological and emotional entanglements in a French household, consisting of a megalomaniac tutor, a middle-aged mother jealous of her daughter, the daughter, and the governess. To this ménage comes a young Englishman to learn French. (Angus McBean.)

in abundance of star-quality, is a great guarantee of first-rate burlesque. For sharp drollery in these days it is necessary to join the ladies.

Revue, in our time, also makes good use of the guest-artist, who is not necessarily there for the run, and takes little or no part in the general proceedings. He, or she,



"THIRD PARTY RISK" AT THE ST. MARTIN'S THEATRE: SIR DAVID LAVERLING (JOHN WYSE) AND ANN MORDAUNT (NORA SWINBURNE) CARRYING THE BODY INTO THE LONELY COTTAGE.

The plot of "Third Party Risk" is concerned with the problems arising from the unfortunate accident which occurs to Sir David Laverling, a Harley Street doctor, and his lady patient, Ann Mordaunt, when, on arriving at the latter's cottage, they run over and kill a tramp.

Photograph by George Dallison.

expensive production, and consequently high prices, may be somewhat out of date in these hard times, when we are compelled to think fearfully of this year's taxes and, worse still, of those to come. Moreover, it is fairly true of

revue that one can have just as much fun with a small company and little apparatus as with a host of "lovelies" and all things handsome about them. People, when paying their way in the theatre, count the cost of production very little—a point to which managers and promoters of shows are strangely blind. The man in the stalls, who has paid his twelve-and-sixpence, does not say to himself: "There are only four chorus-girls. I am not getting my money's worth. That scenery cost almost nothing. This is a swindle." If ingenuity provides him with a satisfactory, though simple, spectacle, and, above all, with a good laugh, he certainly does not start to "cost" the production and match it with the price of his seat. I should be extremely



ANOTHER SCENE FROM "THE INTRUDER": THE MOTHER (MARY HINTON), WITH THE TUTOR (ERIC PORTMAN), CONSOLES HER DAUGHTER (JILL FURZE).

surprised if many, or even any, of those going to our Little Revues to-day think they are getting a poor bargain. The greatness of revue lies in the quality of the jest and its power lies in personality. Nelson Keys was a very little man in physique, but in strength of talent and in variety of touch as great as any in his craft.

GIFTS FOR CHRISTIE'S SALE FOR THE LORD BALDWIN FUND.



THE LOUIS XVI. CLOCK AND PAIR OF CANDELABRA, GIVEN BY THE RT. HON. SIR PHILIP SASSOON, BT., M.P.



THE SILVER JARDINIÈRE BY CARL FABERGÉ, THE CZARIST JEWELLER; GIVEN BY MESSRS. SPINK AND SON.



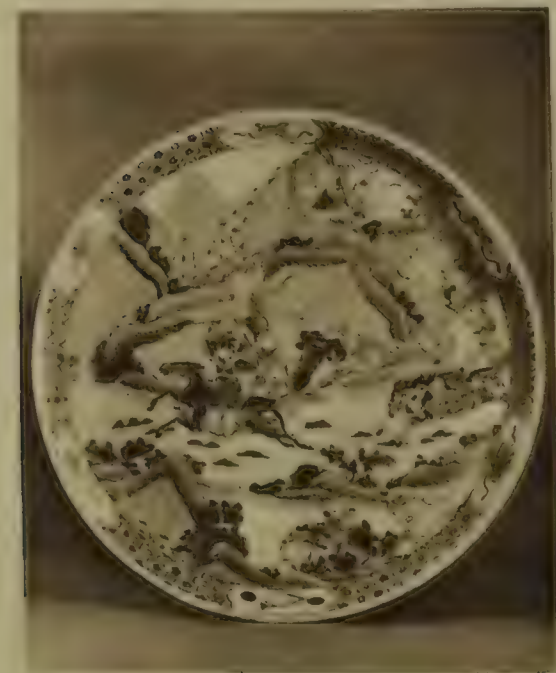
"PEGGY JEAN ASLEEP," BY JACOB EPSTEIN (1880—); — GIVEN BY MRS. E. A. SOMERS.



ONE OF A PAIR OF CHIPPENDALE ARMCHAIRS GIVEN BY MESSRS. MOSS HARRIS AND SONS.



PLASTER CAST OF A CHILD BY J. A. HOUDON (1740-1828); GIVEN BY MRS. MEYER SASSOON.



A FINE EXAMPLE OF A "FAMILLE VERTE" DISH GIVEN BY MR. A. PINNA.



THE QUEEN ANNE, WALNUT BUREAU GIVEN BY MESSRS. FRANK PARTRIDGE AND SONS.



A LOUIS XVI. CLOCK WITH THE MOVEMENT BY PIOLAINÉ; GIVEN BY MR. AND MRS. G. EUMORFOPOULOS.

It is probable that never before has there been a sale for charity comparable to that which is to take place at Christie's on May 24 and 25 in aid of the Lord Baldwin Fund for Refugees. Not only have over 300 gifts been received since the first appeal was sent out at the beginning of March, but the quality of these gifts is, from the connoisseur's point of view, quite remarkable. Pride of place should, perhaps, be given to the splendid Reynolds sent by Lord Rothschild. This is the famous painting of the Braddyll family, painted in 1789, and considered by

many to be one of his finest portrait groups in the country. Other pictures reproduced on the opposite page include a charming Wilson landscape, sent by Lord Ivor Spencer Churchill; a Lawrence, given by Viscount Bearsted; a Moroni from Mr. Anthony de Rothschild, and an enchanting picture by Pater, given by Mr. James de Rothschild. A Romney and some Hoppners figure in the sale, and a characteristic Solomon van Ruisdael. Princess Arthur of Connaught has sent five pictures, the most notable being, perhaps, a full-length portrait of Augusta, Princess of Wales,

(Continued opposite.)

PICTURES OF THE ENGLISH, FRENCH AND ITALIAN SCHOOLS :
GIFTS TO BE SOLD AT CHRISTIE'S ON MAY 24 AND 25 FOR THE LORD BALDWIN FUND.



"PORTRAIT OF POPE PAUL III.," BY MORETTO DA BRESCIA;
PRESENTED BY MR. LIONEL DE ROTHSCHILD.



"PORTRAIT OF MADAME SABLOWKOFF," BY SIR THOMAS
LAWRENCE; PRESENTED
BY VISCOUNT BEARSTED.



"PORTRAIT OF A GENTLEMAN," BY G. B. MORONI;
PRESENTED BY MR. ANTHONY DE ROTHSCHILD.



"THE BRADDYLL FAMILY," BY SIR JOSHUA REYNOLDS; PRESENTED BY LORD ROTHSCHILD.
Continued.

by C. Phillips. Prominent among much antique furniture is a pair of superb Chippendale armchairs (sent by Messrs. Moss Harris), and a Queen Anne walnut bureau from Messrs. Frank Partridge (both of which appear opposite). A quantity of beautiful china has been received, notably a dessert service in "jewelled Sèvres," and several good Oriental pieces. Contrasting with so many Old Masters and old furniture,



"AN ITALIAN LAKE SCENE: SUNSET," BY RICHARD WILSON; PRESENTED
BY LORD IVOR SPENCER CHURCHILL.



"L'ESCARPOLETTE," BY J. B. PATER; PRESENTED BY MR. JAMES DE ROTHSCHILD.

and particularly with the Houdon plaster cast, are the Epstein bronzes, one of which is seen to the left of the Houdon cast on the left-hand page. In addition to the generosity of dealers and collectors in sending gifts, many of them have given valuable assistance on the organising committee, under the chairmanship of Major-General Sir Neill Malcolm, K.C.B., D.S.O.



* BEETHOVEN *

Following his appointment as Director of the British Institute in Florence, Mr. Francis Toye finds himself unable to continue his music articles fortnightly in "The Illustrated London News." He will accordingly contribute a monthly article henceforward; while Mr. W. J. Turner, a music critic whose brilliant work is already known to our readers, will write our music article on alternate fortnights.

TOSCANINI, who was seventy-two years old last March, is now conducting the series of Beethoven concerts at the Queen's Hall, which are the principal item in the present London Music Festival. We all know that Italy is the home of music; and it is a fact that, up to the time of Haydn, all the greatest German musicians were sent in their youth to study music in Italy; for modern music—by which I mean European music since the Middle Ages—began in Italy, and Italy retained its supremacy right up to the rise of the great German school beginning with Bach. Nevertheless, the astounding flowering of German music in the eighteenth and early nineteenth centuries was such as to overshadow completely Italian music of the same period, and so overwhelming was the genius of Mozart, Beethoven, Schubert, Schumann, and so forth, that Italian music was relegated comparatively to the background, and it even began to be said that German music was the only serious music, and was much more profound than Italian music. Such vast generalisations are usually unsound, but circumstances and accidents may give them a temporary validity sometimes, and it certainly did appear in the first half of the nineteenth century as if Germany had the monopoly of the great and sublime musical thinkers, while the music of Italy was altogether of a lighter character.

So much was this so that the great merits of Verdi as an opera composer were much underrated, especially by those for whom Wagner was a supreme master. At the beginning of the twentieth century, there was a change of opinion, and Verdi began to be appreciated more justly, while Wagner started to come under a critical cloud. All the same, the general attitude of musicians in Europe and America was unchanged, and it was thought, and openly claimed by many, that only in Germany and by German musicians could the profundities of the great German classical masters be understood and interpreted.

This opinion was supported by the fact that Germany had also produced an astonishing number of musical virtuosos, and the great conductors, from

Hans von Bülow onwards, were either Germans, or they had been brought up and trained in the German school. Then, suddenly, there appeared an astonishing phenomenon—Toscanini. The idea that an Italian musician who had studied exclusively in Italy could understand and interpret German masters such as Beethoven and Wagner seemed ludicrous to the average German musician and music-lover. I well remember getting a letter from an Austrian friend of mine in Vienna, a great musical connoisseur familiar with all the leading Viennese musicians, describing the first visit to Vienna of Toscanini, and the bewildered astonishment of the musical public of that great city. "What!" they exclaimed, "an Italian conductor who shows us things in Beethoven and Wagner that we Germans never heard before. The thing is impossible! In fact, it is monstrous—unheard of—intolerable!"

Indeed, they could not believe their ears; but the oftener they heard Toscanini, the more evident it

detract in any way from the merits and qualities of such fine conductors as Furtwängler, Bruno Walter, Klümperer, Richard Strauss, or Weingartner, I would say that Toscanini is a unique phenomenon such as is not likely to appear again for a hundred years or more, if then.

All other conductors have their virtues and their defects, but Toscanini is all of a piece, and his performances nowadays are not only complete and convincing, but have that inevitability which leaves one with nothing to say. They must be taken or rejected whole. I know that there are musicians—very good and perceptive musicians—who complain and criticise adversely some of his *tempi*. There are others, even, who say that they do not enjoy Toscanini's performances of Beethoven or Mozart or Wagner, as much as others by Weingartner, Furtwängler, Sir Thomas Beecham, or Sir Adrian Boult. I understand perfectly what they mean, and I shall deal with these two points. I shall take the question of *tempi* first. Now it is undoubtedly true that Toscanini, for example, took the *Larghetto* of Beethoven's Symphony in D (No. 2) at a faster tempo than it is usually taken, and perhaps purists might justly remark that his tempo was not *larghetto*. But he also took the *Scherzo* and the final *Allegro* quicker than they are usually taken, and the proportions of the music were, in my opinion, kept perfectly. A similar example was his treatment of the *Adagio* in the B flat Symphony (No. 4); here again the proportions sounded absolutely right, and his reading was utterly convincing.

But this question of his *tempi* is undoubtedly linked with that effect which his performances have on some music-lovers and musicians, of making the music as a whole less enjoyable to them. His faster *tempi* are not unconnected with the intensity and concentration of his performances. Toscanini does not really make exorbitant physical demands upon the orchestral players as, for example, Koussevitzky and Mengelberg sometimes do. His concentration and intensity are of a more intellectual nature, and he has an incomparable sensitiveness combined with his flame-like force. But his apprehension, his intellectual grasp of the musical structure of the work he is conducting is unique. It is presented to the auditors in such an absolute and uncompromising manner that it truly startles and even terrifies some. But this is not Toscanini's fault (if one dare momentarily call it a "fault!"). It is Beethoven's. Certainly, this is what Beethoven meant. For, strangely enough, we never are made conscious of Toscanini, only of the music. Toscanini's interpretations are not strictly interpretations, but presentations, and superpersonal ones, with absolutely no subjective dross or alloy.

His renderings are as pure as they are intense and sensitive. His performance of the *marcia funèbre* in the "Eroica," for example, was more moving than anything I have ever heard, because of its occasional tenderness (where Beethoven himself had been tender). It is also a great mistake to think that Toscanini keeps strictly to metronomic time. One of his greatest virtues is his subtle variation of tempo; but always in the service of the shape, and the shape is derived from the rightful expression of the music. It is in discovering this rightful expression and hence the perfect shape that Toscanini is supreme among living conductors.

TOSCANINI—"A UNIQUE PHENOMENON SUCH AS IS NOT LIKELY TO APPEAR AGAIN IN A HUNDRED YEARS": SKETCHES OF HIM CONDUCTING BEETHOVEN'S NINTH SYMPHONY; AND A PHOTOGRAPH OF A CHARACTERISTIC ATTITUDE.

In his article on this page, Mr. W. J. Turner maintains that "Toscanini is a unique phenomenon such as is not likely to appear again for a hundred years or more, if then." He will be conducting the B.B.C. Symphony Orchestra at Queen's Hall on May 22, and again on May 26.

Sketches by J. Simont.



became that here was an inexplicable phenomenon. Inexplicable, that is, on the basis of the old theory of essential national differences in musical genius. Perfectly explicable, on the other hand, when we remember that genius is not a question of nationality, and that it is just this universality, this passing beyond national frontiers, which marks an outstanding genius, a Shakespeare, a Dante, or a Goethe. That Toscanini is an outstanding genius among executive or interpretative musicians there can be no doubt whatever. I have heard every famous conductor since, and including, Nikisch, and without wishing to



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A PAGE FOR COLLECTORS.

AN EXHIBITION OF ANTIQUE FURNITURE AND WORKS OF ART AT LUTON.

By FRANK DAVIS.

AN unusual enterprise in a small provincial museum, which reflects great credit upon all parties concerned, seems to me worth recording. The director of the town Museum at Luton, Mr. T. W. Bagshawe, determined to make his neighbours acquainted with a far wider range of works of art than would be possible by normal methods, has roped in the British Antique Dealers' Association as partners in a loan exhibition. The result is that the people of Luton have a first-class show brought to their doors, while the dealers taking part are assured of a further fund of goodwill. Thus is the mountain brought to Mahomet, with advantage to everyone, and the dust which is popularly supposed to lie thick upon the cases of country museums swept away. There is in some quarters a prejudice against this break with tradition: it is, at any rate, not customary for items which can be bought to be given whatever cachet comes to them from exhibition in a public institution. Museum officials generally are very properly concerned lest they should be thought to have some commercial interest in the objects entrusted to their keeping, and it is possible that curators in other towns would feel diffident about embarking upon a similar enterprise. The Luton Director happens to be an amateur of vision who runs his museum as a hobby: he can call what tune he will, so that considerations which might make the professional curator hesitate can, in his case, be disregarded. Though the scheme has, as far as I know, never been put into operation in England before, it is only fair to add that it is no novelty in the United States. For many years past it has been customary for the New York dealers to lend pictures, furniture, and other works of art, to exhibitions organised by museum authorities in the various States; however odd the present experiment may appear to English officialdom, it merely follows a long-established Transatlantic precedent.

With two gracious royal loans, the show provides an adequate view of the main characteristics of furniture and decoration during the second half of the eighteenth century, and is very neatly given the title of "In the Days of Queen Charlotte"—who married George III. in 1761 and died in 1818. Her married life thus corresponds with the period of the pieces on exhibition, and the association with her is

a set of twenty coloured stipple engravings of the King, Queen, and other members of the Royal Family, published in 1806, and all mounted on a screen, in gilt frames, each surmounted with the crown or coronet appropriate to the subject.

Of the paintings, the Queen's portrait by Thomas Gainsborough (Fig. 1)—a finished study for the large portrait in Buckingham Palace—is doubly appropriate,

performance, with its echoes of Van Dyck, of Watteau, and—though perhaps not everyone will agree—what seems to me its foreshadowing of Renoir.

The main exhibits are naturally confined to furniture, silver and porcelain, and between them they provide an uncommonly accurate picture of the taste of the age, not omitting a few of its eccentricities. Taken by and large, it was a time when a very notable

elegance of style invaded the average comfortable home: cabinet-makers abandoned the rather extravagant mode of the 'fifties and 'sixties, and settled down to designs which were a little less elaborate, partly because a great new middle class was coming into the market and very intricate carving meant a greater expense, and partly because there was a natural reaction against the fashions of the past generation. As regards the more costly furniture—and there are people in every decade who want only the very best—Fig. 2 sums up the spirit of this middle-class elegance. Dating from about 1780—ormolu mounts, painted medallion in centre—it owes its virtues not to carving, but to very beautiful marquetry on a satinwood ground. Marquetry, which had been out of favour since the beginning of the century, is here back again (combined with painting) in an extraordinarily graceful form—flowers and foliage and ribbons and classical ornament of every kind in numerous woods, not in the least like the panels of flowers of King Charles II.'s reign, or the intricate arabesque patterns of the 1690's.

The style of these last twenty-five years of the century, whether one labels individual pieces Hepplewhite or Sheraton—who, like Chippendale earlier, happened to publish books and so imposed their names on a whole period—really derives from Adam. No, this is not a very mild joke, but a sober fact which is not always given suitable emphasis—the Adam being, of course, not our first ancestor but the brilliant Robert who not only built houses but designed their details and set the fashion for his generation. The cabinet-makers and furniture designers are planets circling round his sun, and his ideas—like the sun's rays—inspire them all. Some excellent chairs and other things in the show demonstrate this point to perfection.

The last years of the Queen's life are by no means neglected: the stiff, formal and very dignified French Empire style is represented by an interesting little bookcase in which the English maker has modified his French model by substituting simple inlay for ormolu mounts, and there are some amusing examples of silver-gilt salts of the year 1817, modelled as Neptune riding



1. A LATE GAINSBOROUGH, WHICH IS ALMOST AN ANTICIPATION OF IMPRESSIONISM: A FINISHED STUDY FOR A PORTRAIT OF QUEEN CHARLOTTE PAINTED IN 1780; IN "THE DAYS OF QUEEN CHARLOTTE" EXHIBITION AT LUTON PUBLIC MUSEUM.

(Lent by Frank T. Sabin.)



2. LATE EIGHTEENTH-CENTURY ELEGANCE: AN ADAM SATINWOOD COMMODE OF ABOUT 1780, WITH A CENTRAL PANEL ADORNED WITH A PAINTING OF DIANA AND ENDYMION. The top of this commode is inlaid with various woods enclosed by a gilt bronze moulding, supported by two trusses chased with rams' heads, probably by Mathew Boulton. The central panel is painted in colours in the manner of Angelica Kaufmann. (Lent by Messrs. Frank Partridge and Co.)

emphasised by the inclusion of several notable portraits of the Queen and members of her family. H.M. Queen Mary has lent a pair of Wedgwood and Bentley blue-and-white jasper plaques—portraits of George III. and Queen Charlotte (white on blue background) (Fig. 3)—and H.R.H. the Duke of Kent

first for its subject, and secondly because it represents the most subtle of English portrait-painters in that delicate last phase (it was painted in 1780) when he seems to be as much interested in the infinite gradations and values of light as any of the French impressionists a century later. It is an astonishing



3. GEORGE III. AND QUEEN CHARLOTTE: A PAIR OF WEDGWOOD AND BENTLEY BLUE AND WHITE JASPER PLAQUES, LENT TO THE EXHIBITION AT LUTON BY QUEEN MARY. (c. 1780.) The plaques are enclosed in their original ormolu frames. Beneath the busts are the initials, W.H., of William Hackwood, the modeller; and upon the reverse is the impressed mark of Wedgwood and Bentley.

a sea-horse. Some first-class Adam chairs, miniatures, snuff-boxes, watches, and similar extravagant and delightful small objects complete a very well-balanced exhibition. It is reasonable to suppose that many other country towns will welcome the opportunity of housing similar collections from time to time.

A.R.P.: PROTECTION BY SHELTERS.

By CYRIL HELSBY, M.I.Struct.E.,
M.Soc.C.E.

THE most publicised subject of the day is A.R.P. Every newspaper and magazine publishes a considerable amount of information dealing with the various aspects of the matter. The Government has adopted a splinterproof policy for general protection, with more strongly protected points for key positions, administrative posts, the preservation of archives, and the like. Just what is a key position depends entirely upon the person considering it. Doubtless each individual under whose contemplation it should come would consider that the most important aspect individually would be that he or she has reasonable safe protection.

The Government's splinterproof protection costs approximately £3 per head. It is not claimed that

on that area and making a direct or near hit, not more than fifty casualties would result.

This theory of dispersion cannot be substantiated theoretically, for, taking probabilities as a criterion,

one could commence with the logical dispersion where one person occupied only a sufficient portion of ground to equal his share over the district, so that in the country, were everybody equidistantly spaced, we could assume that every bomb thrown would kill, say, one person, or a certain percentage, according to their proximity each to the other, and that fifty bombs would kill, say, fifty people. Whereas, by

grouping the people together in fifties, only fifty could become casualties at once, and if only one bomb in fifty became effective, the nett results would be the same.

It is because of this that our authorities advise manufacturers to drill their employees in such a manner that, in the event of a direct hit on their works, no trade will be wiped out completely by the death or injury of all those practising it. If, therefore, there are, say, twenty

shelters in a factory housing 1000 people, and there are twenty supervisors, no two supervisors shall enter the same shelter. In like manner, if there are also, say, twenty electricians, no two such trades shall be sheltered in the same refuge; and so on throughout the whole personnel of the factory. By this means it is hoped that production can be kept going under adverse circumstances leading to the wiping out of a complete shelter with its refugees.

The cost of making the shelters secure against very heavy bombs, so that, even in the event of a direct hit from a 300-kilo high-explosive bomb, no one would be hurt, amounts to not more than £6 to £7 per head, and there is little doubt that where large numbers

are to be accommodated the cost can be made lower still.

I am aware that such an estimate is not less than double that of the splinter-proof type of shelter; but, has the cost been met completely by the payment of £3 per head, even assuming that the risk be worth taking? I will answer that question by calling attention to the ancillary arrangements that have to be made on such a scale as to prevent one from drawing other conclusions than that the splinter-proofing is costing much more per head. The vast number of casualties that are officially anticipated, and which public authorities and hospitals have to prepare to receive, are involving those bodies in enormous expenditure, which would be unnecessary were a system of shelters constructed that would make the people immune against aerial attack.

During my visit to Barcelona last December, I took shelter on many occasions during raids in safe and strongly protected refuges, and in twelve consecutive raids during five days only two people were killed and twelve injured, after 455 heavy high-explosive bombs had been thrown; and in the following five days, nearly 300 similar bombs were thrown in



A WELL-THOUGHT-OUT SYSTEM OF CONCRETE FACTORY AIR RAID SHELTERS: A PLAN IN WHICH ACCESSIBILITY AND ORGANISATION ARE THE DOMINANT NOTES.



AN IN-SITU CONCRETE-LINED TRENCH FOR A LONDON FACTORY'S EMPLOYEES; THE PLAN OF THE TRENCH BEING A RIGHT ANGLE, TO REDUCE THE EFFECTS OF A HIT.

such protection is safe from anything but falling debris, splinters from distant bombs, and some blast. Because of this inadequacy, it is recommended officially that not more than fifty people should be congregated together in one such shelter, and that no two shelters should be nearer together than 25 feet. So that, if a factory employs 1000 people, it should shelter its employees in not fewer than twenty different refuges, in order that, in the event of a bomb falling



THE INTERIOR OF A CONCRETE TUNNEL AIR RAID SHELTER; WHICH IS FURTHER PROTECTED BY THIRTY FEET OF STONE AND COLLIERY DIRT ABOVE IT.

a further six raids, and there were no casualties whatsoever. This safety was directly due to the number of safe shelters that were built in the districts

[Continued overleaf.]



AN AIR RAID SHELTER FOR THE HOUSEHOLDER: AN ABOVE-GROUND "PILL-BOX" TYPE OF CONCRETE IN A GARDEN, WHICH HAS BEEN MADE TO LOOK ATTRACTIVE WITH CLIMBING ROSES AND FORMAL FLOWER-BEDS.



THE INSIDE OF A DOUBLE CONCRETE SHELTER OF THE "PILL-BOX" TYPE AT EALING, SHOWING THE INTERIOR WALLS, WHICH GIVE ADDED STRENGTH AND REDUCE THE EFFECTS OF BLAST.

Continued.
that were being bombed. A consideration of the number of casualties likely to result from air raids, brings one to the all-important question of care for the wounded, and transport to safe areas, and their



AN AIR RAID SHELTER OF CURVED CONCRETE SECTIONS FOR A LONDON ELECTRICITY WORKS; FITTED WITH BENCHES, TABLES, AND BOARDED FLOOR.

maintenance until restored to health. In addition, one should consider the collecting of those killed and the disposal of the bodies. I am not attempting to draw a harrowing picture of air raids: it is merely a statement for a consideration of the economical aspect of shelter provision. The adoption of safe shelters would remove the necessity of such arrangements.

Commercially, the manufacturers are keenly affected by the use of one type of shelter as against another. It is hardly possible within the scope of this article to give more than briefly some of the vitally important points of shelter protection. Taking a factory as employing 1000 people, and assuming that the average wages paid out by that factory to their employees is 1s. per hour, a stoppage of forty minutes would make a loss of over £33 on nett wages, but the actual loss on production would be much more.

If the workers are not properly protected, one can expect a reduction in their morale, with a corresponding falling-off in efficiency. If a shelter has been the subject of a near hit, and casualties have followed, production will in all probability cease altogether for a considerable period, and improvisation cannot be so easily effected. Against this contingency, were the workers to have proper protection, they would be anxious to remain at work, and instead of adjourning for a minimum of forty minutes, it is probable that the maximum adjournment would be nearer five minutes.

In Spain, workers rarely remained in the shelters more than three or four minutes, and I have witnessed workers having returned to their jobs within two minutes of the bombs falling within 100 yards of their place of employment. The cost of hindrance to vital production is therefore an added cost to £3 per head payable for the partial protection.

As regards private individuals, the cost is a matter of great importance, and where families can join together and agree upon a site, and a proportionate

payment of the cost, it generally runs to about £10 per head to give complete protection. One cannot here cite the direct advantages in money to the householders, because, at home, he has not got a corresponding continuous outlay as is the case in the factory, but to the community the advantage is the same. Where householders have protection against direct hits, there will not be needed the casualty clearing precautions and the medical services will not be strained to the same extent.

If one can save such services, it will mean that a vital contribution towards winning a war will be made by allowing the medical profession and their incidental associates to devote their attention to the care of the active defenders who will need it as badly as they did in the last war.



A STEEL WORKS SHELTER: THE TYPE ADOPTED BY THE AUSTIN MOTOR COMPANY, AT BIRMINGHAM.

The A.R.P. measures at the Austin works at Birmingham are most ambitious and aim at giving complete immunity for well over 10,000 employees. The basis of the scheme is a huge subterranean tunnel system excavated in sandstone rock under the Company's test track and flying ground adjacent to the 100-acre Longbridge Works. The tunnels are on an average 55 ft. below the surface. This underground system is the work of Legrand Sutcliffe and Gell, Ltd., of Southall, Middlesex.

The Pump that set the Standard



The BEST Fire Pump
for your A.R.P. SCHEME

OVER 4,000

COVENTRY CLIMAX A.R.P. FIRE ENGINES ordered by H.M. Government

The PROVED BEST Fire Engines for use as auxiliaries by Brigades and for independent use by untrained operators for the protection of Factories, Estates, Schools, Rural Communities, etc. Mobile, powerful and easy to operate, they are completely self-contained and can pump from rivers, canals, ponds or wells. The photograph illustrates the powerful output of the 500 g.p.m. Model. Smaller 120 g.p.m. one-man unit is also available. May we send complete particulars and arrange a demonstration? Coventry Climax Engines, Limited, Coventry.
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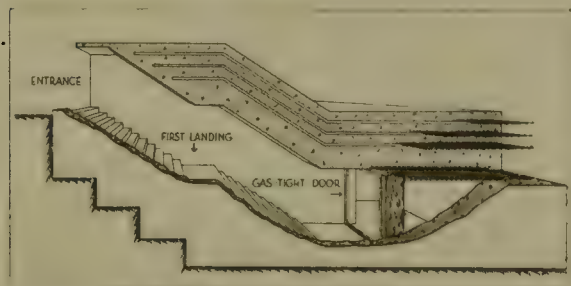
SOME SUBSIDIARY PROBLEMS OF A.R.P.

BESIDES the primary question of preserving the lives of citizens, A.R.P. presents a host of subsidiary problems which have all to be met. Débris has to be cleared away and communications kept open; public services maintained as far as possible and damage to gas and water mains repaired or stopped. Another great menace is that of fire. The more effective Government evacuation schemes and protective measures become, the more will an



A SIMPLE BUT EFFECTIVE TYPE OF AIR RAID SHELTER GIVING PROTECTION FROM BLAST AND SPLINTERS: A CIRCULAR CONCRETE SHELTER SUNK IN THE GROUND, WITH THE ENTRANCE PROTECTED BY SANDBAGS.

enemy be tempted to sow destruction broadcast by means of small incendiary bombs dropped over large areas. This form of bombing is the easiest to carry out (the most cowardly, some might say), since the bomber does not have to seek out and aim at some strategic target or centre of population where it is likely to meet a concentration of active defence methods, but can swerve aside and let the bombs go



A MOST IMPORTANT FEATURE OF THE GROUP AIR RAID SHELTER—THE ENTRANCE: A DESIGN WHICH ENSURES HEAVY PROTECTION IMMEDIATELY THE FIRST LANDING IS REACHED, AND EMBODIES A MULTI-LAYERED ROOF AND GAS-TIGHT DOOR.

Reproduced from the Design by Cyril Helsby, M.I.Struct.E.

at random, safe in the knowledge that wherever they fall some of them will score hits and do great damage to property.

It is clear that the normal fire-fighting services are totally inadequate to deal with such a problem and, apart from the inadequacy of the normal equipment, some fires may be inaccessible to self-propelled fire engines owing to obstructions and bomb craters in the roadways. These and other difficulties made



A SIMPLE TYPE OF SHELTER WHICH EMBODIES THE TRADITIONAL EXPEDIENT ADOPTED IN THE FIELD WHEN HIGH-EXPLOSIVE IS TO BE MET—TO GET BELOW GROUND-LEVEL: A TRENCH WITH CONCRETE LINING AND ENTRANCE.

it quite clear that a new form of fire-fighting unit was required. This unit should be light, mobile, easily manœuvred, and, in case of damage to water mains, capable of drawing supplies from flooded bomb craters, rivers, canals, park lakes, and so on. These problems have been considered by the engineers of the well-known firm of Coventry Climax in collaboration with experts from the Home Office and H.M. Office of Works. After many months of concentrated development work, highly successful units have been produced.



If the worst should happen
you'll need this
BATTERY PORTABLE PHILCO

WHATEVER Air Raid precautions you are taking, bear one thing in mind—you must have information. And there is only one sure means of providing that essential—the proper kind of radio set.

Radio sets dependent upon the mains cannot be carried away from the electrical supply. The wet accumulator used in ordinary battery receivers is often in need of re-charging when wanted most.

Look for a radio set with these characteristics: It must be *portable*, light, easily moved—not a set that must be handled “gingerly.” No wet battery to spill. No extra attachments or connections to remember. It must be dependable—ready when you need it. It must have *dry* batteries with a “shelf life” of at least a year and that will give more than two hundred hours of constant operation.

The only set on the market completely independent of the mains.

It must operate on both medium and long wavebands.

It must be sturdy—in a stout, strong cabinet.

This is an exact description of the Philco Battery Portable—the ideal set for A.R.P. And, too, this set is made for happy days with true Philco fidelity of tone, Philco sensitivity and Philco performance. A handsome set—permanently so, for the cabinet is washable—and as nearly indestructible as a set can be with its reinforced speaker fret and sturdy construction.

See and hear the Philco Battery Portable at the nearest Philco dealer's today. Take this most portable of Portables with you on your holidays—use it on picnics, in the garden, on the river, and remember it is an A.R.P. essential.



PHILCO

BATTERY PORTABLE
(INCLUDING BATTERIES)

9½
GNS.

EASY PAYMENT TERMS
IF YOU WISH THEM

THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

JUDGING by the foolish remarks one hears in reference to the increase of the horse-power tax from fifteen to twenty-five shillings, one can only think that a great number of present car-owners cannot really afford to run a motor-car. Which is, of course, nonsense. Yet one hears private owners of modest vehicles talking about saving the extra tax by laying-up their cars in the winter quarter. Actually, the extra fees which will be charged on Jan. 1 will only increase the cost of motoring to each individual paying the tax by about 5 per cent. more than he or she spends to-day. And no one is going to have to lay up his car to save that amount.

Naturally, none of us like paying any tax at all for any purpose, but the nation cannot be run without an income, and it is of ultra importance to-day that

the income should be very large. It is a tax we do not like, but which we pay because occasion needs it. At any rate, it is hoped that motorists will continue to keep their cars in use as formerly.

Small cars are still in popular demand, and I noticed, when attending the R.A.C. Rally at Brighton, considerable attention was paid to the B.S.A. 10-h.p. cars by women, on account of the flat floor and no propeller-shaft tunnel. This side-by-side-valve four-cylinder engine pulls excellently, with good acceleration, as from rest it reached fifty miles an hour well inside thirty seconds on a flat road—if any of our roads really are flat. Also one could raise the

pace to over sixty miles an hour with the car travelling very steadily all the time. Designed for owner-drivers with not-too-well-filled purses—the open four-seater costs £176—easy access is given for adjusting the valve tappets, refilling the sump, changing sparking plugs, and topping the battery, and the tools are under the bonnet. It has the virtue of front-wheel drive by cornering at speed as steadily and as safely as crawling round bends, due to the low centre of gravity. The steering is excellent, especially if you like high-g geared steering, as I do, for it only requires one and three-quarter turns of the steering-wheel from lock to lock, instead of the usual two and a half turns necessary on most small cars.

Like all the other cars the B.S.A. make—Daimlers and Lanchesters—this B.S.A. "Ten" has good brakes. Also, the normal three-speed gear-box is easy to learn



GLASS-BLOWING IN A WALTHAMSTOW FACTORY: MAKING A GLOBE FOR AN ESSO ETHYL PETROL-PUMP.

As yet no method has been discovered by which petrol-pump globes can be produced by machinery. The blowing tube is 4 ft. 6 in. long; and the globe, almost at melting point, weighs 24 lb. The glass itself must be kept continually in motion and must be "played" like a fish. The time taken for this skilled operation is three minutes; the glass-blower in our photograph once blew eighteen hundred quart bottles in one day.

to change gear on and especially to old drivers, who always double declutch up or down by force of habit acquired years before synchromesh gears came into being. Driving vision is good, as you see the near-side lamp on the wing and the wing itself on the off-side. The saloon costs £20 more than the open four-seater, but has just as good a performance, and, cruising easily between forty and fifty miles an hour all day long, uses little oil and not much petrol. Its normal performance is from thirty-two to forty miles per gallon, according to the instruction book, and with two-up we certainly seldom used two gallons in eighty miles at normal forty-two-miles-an-hour touring. But you should use the gears to get the best out of

[Continued overleaf.]



MR. A. F. ORGAN, GENERAL SALES MANAGER OF MORRIS MOTORS, LTD., DISCUSSES WITH MRS. ELSIE WISDOM, THE FAMOUS RACING MOTORIST, AND MRS. ARLINE NEEDHAM THE MORRIS "TEN" SERIES "M" WHICH THEY WILL DRIVE IN THE RALLY HELD BY THE ROYAL SCOTTISH AUTOMOBILE CLUB.



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SHELL for GO

YOU CAN BE SURE OF SHELL



BY APPOINTMENT
TO THE
PRINCE OF WALES
1936



BY APPOINTMENT
TO H.M.
KING OF SWEDEN



Quality Tells..

and the discriminating palate never fails to discern incomparable quality in the full, suave flavour of Scotland's choicest blend of whisky.

VAT 69

Sanderson's LUXURY BLEND SCOTCH WHISKY

Continued.) the car, as it has a useful second speed for crawling in traffic.

Having driven many miles with the gear-lever positioned on the dashboard, I found this placing



A HUMBER "PULLMAN" SEDAN-DE-VILLE WITH THE BODY BY THRUPP AND MABERLY.

Particular care has been devoted to the seating, so that the car can be either owner- or chauffeur-driven. The sliding de Ville roof is a Thrupp and Mabery patent, and when not in use slides entirely out of sight. Good luggage-accommodation is provided, and the car is upholstered in hide in the front bucket seats, and in West of England cloth in the rear. A further feature of the car is the Quartered Laurel interior woodwork in dull wax finish.

particularly pleasing on the B.S.A. "Scout," to give it its full title, as you push the lever up to get into second and down for top—so, like the French-built front-wheel-drive cars, you "go up to go down, and down to go up" to a high gear. Miss M. B. G. Crooke and her girl co-driver won the open-cars competition for cars costing up to £200 in the R.A.C. Brighton Rally on her B.S.A. "Scout." She has been driving it regularly for the past six months and well deserved her prize.

A large car with a small tax best describes the new Austin "Ten," introduced by Lord Austin this week to a large gathering of motorists assembled at the Longbridge Works, near Birmingham. The new car

embodies several improvements to the model it displaces in the Austin price list, and should prove as popular as its predecessor, which has the creditable total of over 175,000 on the roads, sold to satisfied customers. The new model is offered either as a four-door saloon, with fixed or sliding head, at £175 and £185 respectively, or as an open four-seater at £175, with a smart hood and side screens. A new chassis reveals the change in design which has enabled weight to be saved and has yet strengthened the car still more, the chassis consisting of a platform braced with box members and bounded by reversed "U" channeling extending the full length of each side.

This design gives the four-cylinder side-by-side-valve engine of 63.5 mm. bore and 89 mm. stroke (1125 c.c. capacity), with its aluminium alloy pistons, less weight to drive on the road while not in the least impairing its stability. Also, the all-steel body provides seven cubic feet space for luggage, as well as the spare wheel in the boot, and the rear panel, when dropped, forms a platform for a hundredweight of additional luggage as well. The touring car gives equally good accommodation. Seats are wider and deeper, so that with the arm-rests they are very comfortable. As this 10-h.p. engine develops

32 brake h.p. at 4000 revolutions per minute, these new 10-h.p. Austins have good acceleration and are capable of a high touring speed when needed.

Two long-distance motor races of international status have been fought out on British circuits this season, and the winners of both will clash at the Crystal Palace to-day (May 20), when the Road Racing Club stages its Sydenham Trophy classic. They are A. P. R. Rolt, the twenty-one-year-old Army officer, who won the British Empire Trophy last month at Donington, and Prince Birabongse of Siam ("B. Bira"), first home in the International Trophy at Brooklands. Seven out of the leading eight place-men in the latter event will also go into action at the Palace.



TOURING THE COUNTRYSIDE IN A FLYING STANDARD "EIGHT" SALOON DE LUXE.

The Flying Standard "Eight" saloon de luxe is an adequate "family" car, with an excellent performance, and a petrol consumption of 45-48 m.p.g. Capacious luggage-accommodation is provided by a locker extending at the rear. Independent front-wheel springing ensures comfort on rough roads.



ROLLS-ROYCE HAVE
ALWAYS USED IT

—AND IT COSTS NO MORE?
... MY CAR SHALL HAVE IT TOO!

How much of Rolls-Royce silken smoothness and silent speed would remain if the lubrication of those perfect bearing surfaces were to fail? Way back in 1906, when the first Rolls-Royce was made, those pioneer builders chose an oil worthy of the best car in the world. Today, 33 years later, Rolls-Royce still use and recommend that same oil—Price's Motorine! Can you, knowing this—and knowing, too, that it costs no more than other high-grade oils—use anything but Motorine in your car?

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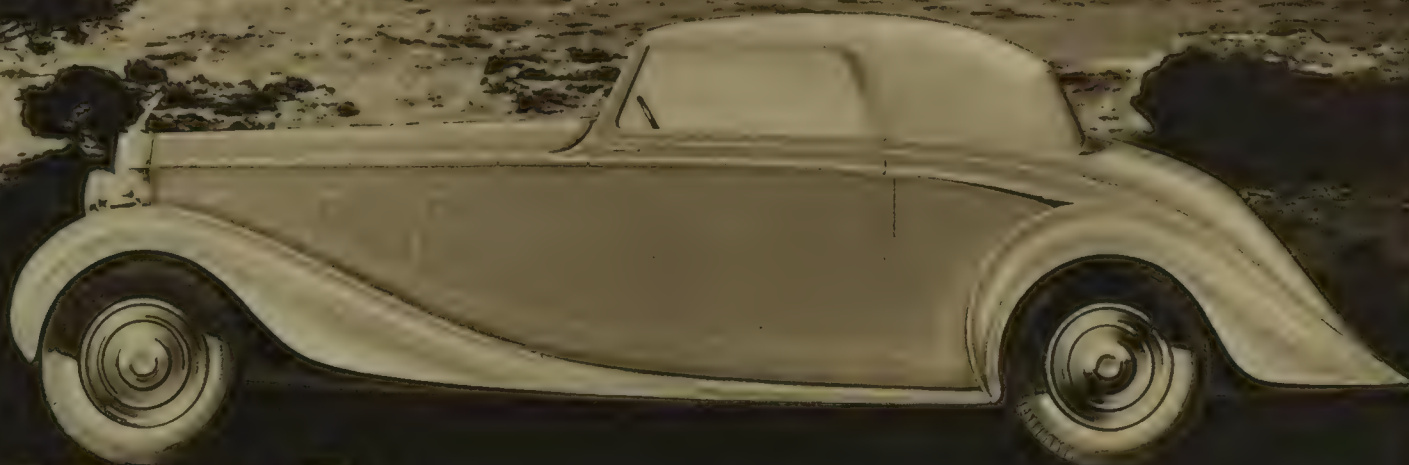
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HIS LATE MAJESTY
KING GEORGE V.



BY APPOINTMENT TO
HER MAJESTY
QUEEN MARY



The French Riviera

HOOVER & Co. (COACHBUILDERS) LTD. 54, ST. JAMES'S ST. PICCADILLY, LONDON. S. W. 1



This Lemonade Set will be a welcome sight when summer really comes! It's in refreshing green glass—a generous-sized jug and six attractive glasses mounted in straw holders—all fitted into a very handy carrier gay with bright coloured raffia. Foreign. (F.G. 8) Complete **24/6**

This and that...

... chosen at random from the Gift Shop at Harrods as ideas for summer giving. Those seeking presents or novelties will find choosing as easy as winking here where the selection is so varied and inspiring!

Harrods

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As cool-looking and inviting as ice on a hot summer's day is this Cocktail Shaker with its useful tray. Both are made in the new feather-light airship metal that is untarnishable and unbreakable—in soft, refreshing shades of rose, gold, blue or green. British made. (F.G. 10) Complete **39/6**

For sea-minded people—a set of eight Napkin Rings covered in American Cloth each distinguished by different nautical designs and colours. Strong and washable, presented in a flag-bedecked box. Foreign. (F.G. 9) **21/-**



OF INTEREST



Where there are suits there must be blouses, and the model above, in pastel-tinted washing satin, would look delightful with a classic tailor-made. The frill cascading down the front softens any severe lines and is especially flattering to an older woman. Walpole's, New Bond Street, have it for 49s. 6d.



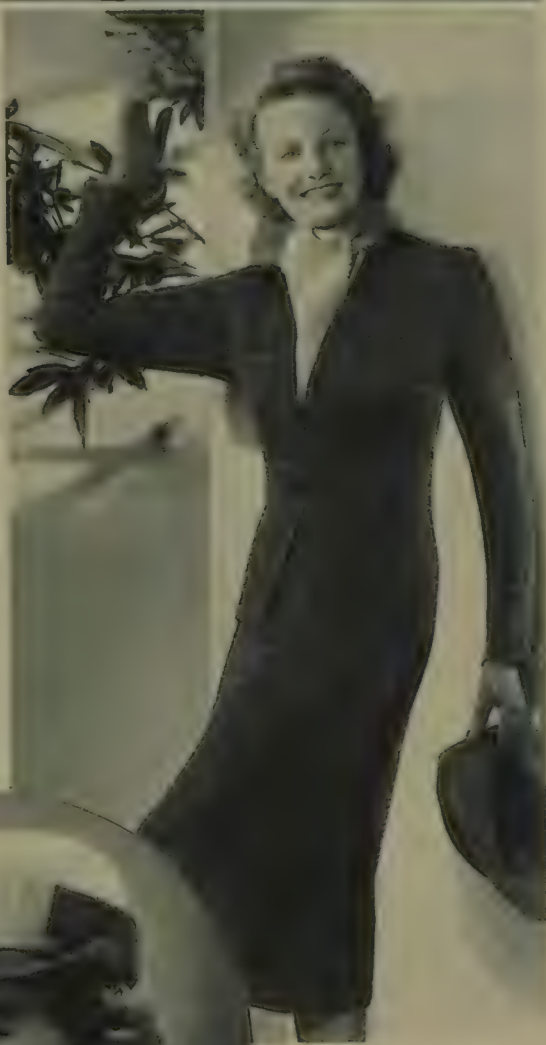
Going away? Then the hat for the journey is shown in the circle above. Tailored in fine feather-weight felt, it has a deep crown and will not blow away on a windy crossing. This particular model, which costs 35s. at Woodrow, Piccadilly, is in squadron blue with a dark wine band, but there are plenty of other colours.

Dress shorts and short dresses are neck-and-neck rivals on the courts this season, but here is a Bernella model, which combines the advantages of both, made by J. Cowen, 1, Berners Street, W.1, and sold by leading shops. In crease-resisting art linen, it is actually tunic shorts, but the buttoning through gives the effect of a dress.



TO WOMEN

A place in every suitcase should be kept for this Braemar suit, the backbone of a week-end wardrobe. Tailored as strictly as tweed, but very light and easy to wear, it is made of jacquard Botany wool in attractive checks and colours. If your usual shop does not stock it, write to Innes Henderson of Hawick for the address of their nearest agent.



The "country special" above has been planned by Woodrow to wear with twin woollens or tweeds. It is a two-coloured hat and scarf set in real angora, soft and extremely comfortable, in all sorts of intriguing colours, including wine, violet and Jersey blue.

"Wanted on voyage" should be the label for the Londonus cruising suit on the right. It is exactly right for playing games, walking on deck, or just looking decorative in a long chair, and since it is tailored in West of England suiting it wears extremely well.



Something Fresh for every meal...



❶ Crisper salads... by the aid of the vegetable crisper that is part of the equipment of an H.M.V.



❷ Cool drinks in endless variety and ice cubes galore can be made in the H.M.V. sealed ice-making chamber.



❸ Surprise and delight your guests with ice cream of your own making in the quick-freezing chamber.



❹ Cold viands of all kinds can be prepared in advance of requirements and stored until needed.



During summer, appetites are fickle; and the call is for variety. Only cold cooking can handle this satisfactorily. It is here that the H.M.V. Refrigerator excels: for while it discharges, in a most exemplary manner, its primary functions of keeping food free from deterioration and contamination, and thus avoiding waste, it is specially designed to aid you in your summer catering. There are innumerable inexpensive, appetising cold dishes which practically make themselves in the

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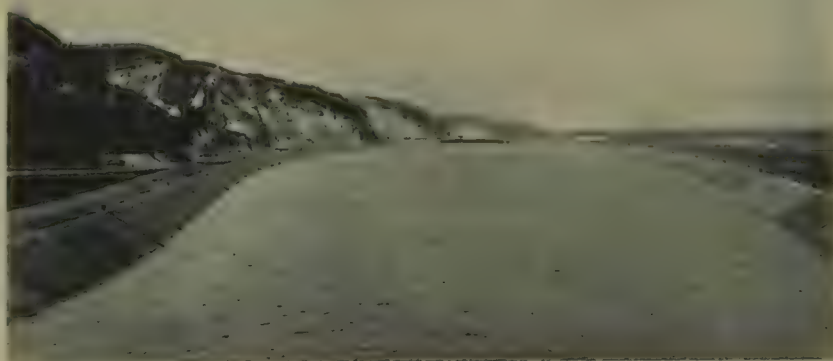
... while the exclusive H.M.V. sealed ice-making chamber provides faster freezing facilities for making ice cubes, your own ice cream, iced drinks and delicacies of every description. An H.M.V. is indispensable when entertaining. Be sure to ask to see the H.M.V. demonstrated by your local H.M.V. Household Appliance Dealer, or write to the address below.

BOOKS OF THE DAY.

(Continued from page 880)

suggested that "Jack Straw" was his nickname. Another personage in the Chronicle who interests me is a fifteenth-century member of the Dinham family, to a branch of which my mother belonged. This John Dinham (*alias* Dynham or Denham) mentioned as a "Squier" in "devynshire" in 1459, took part in fighting in Henry VI.'s reign and captured the town of Sandwich. Later we read that Edward IV. "made him lord dynham." In 1501, under Henry VII., it is recorded that on January 30 "was brought unto the Gray Freris the Corps of the lord dynham Tresourer of Engeland and there was buried in the Sowth syde of the Quere." If my forebears were related to him, I have unfortunately inherited nothing of his financial ability!

To readers interested in modern London—its social amenities, its art, and its administrative problems—I can recommend several books that are well worth reading. Life in a Royal borough is wittily and divertingly described in "PASSIONATE KENSINGTON." By Rachel Ferguson, Author of "A Harp in Lowndes Square" and "Alas, Poor Lady" (Cape; 8s. 6d.). The present work has been blessed by the Book Society, a distinction which, I think, it well deserves. In form it is a book of an original type, which may be the pioneer of a new literary class, a blend of reminiscence with current local history in a vein at once critical and colloquial. The author herself has evidently felt a little puzzled when she came to define the character and purpose of her book. After explaining at some length what it is *not*—an essay, a guide-book, or an autobiography—she concludes: "Shall I, then, call this unassuming affair a Kensington calendar—a pretty typical year—and let it go at that?"



TO BE OPENED BY KING LEOPOLD AT THE LIÈGE INTERNATIONAL EXHIBITION IN JULY: THE NEW ALBERT CANAL WHICH LINKS ANTWERP WITH THE MEUSE, SHOWING THE LANAYE BASIN.



A GIGANTIC ENGINEERING FEAT NEARING COMPLETION: A SECTION OF THE 100-MILE-LONG ALBERT CANAL, SHOWING THE CASTER CUTTING.

The Liège International Exhibition, which will be opened to-day (May 20) and continue until November, has been organised to celebrate the completion of that gigantic engineering feat, the 100-mile-long Albert Canal which links Antwerp with the Meuse. The canal has cost £15,000,000, and is named after the late King of the Belgians to whom a monument, 150 ft. high and dominating the junction of the Canal and River Meuse, will be unveiled when King Leopold officially opens the great waterway on July 30. The new canal will give the Belgians a great advantage in their competition with Rotterdam for the shipping trade of south-east Belgium, Alsace-Lorraine and the north-east of France.

One of the most urgent among London's social problems—its own increasing gigantism—and the rapid spreading of the urban octopus over the countryside in general, form the subject ably discussed in "LONDON'S OVERGROWTH": And the Causes of Swollen Towns. By S. Vere Pearson, M.A., Author of "Growth and Distribution of Population." Illustrated (C. W. Daniel Company; 8s. 6d.). As the author points out, "The drawbacks of thickly populated areas are made alarmingly clear in times of war or rumours of war, when thoughts are turned to air raids and difficulties of food transport. Mr. Pearson has a remedy for the ills he describes, but I have no room to expound it. Looking to the future, he ends on an optimistic note. "Many of the visions of the best town-planners," he declares, "will become actualities. . . . space will be found for oases of rural beauty. Once again in the heart of London mother earth will blossom and smell sweet."

Since London is so closely connected with the Home Counties, it will not be out of place to mention here an admirable book of civic history entitled "MIDDLESEX": The Jubilee of the County Council, 1889-1939. By C. W. Radcliffe, Clerk of the Peace and Clerk and Solicitor to the County Council. Illustrated (Evans Brothers). Like "The Great Chronicle of London," this is a volume issued for presentation purposes, a copy being given to all the senior pupils in the schools of Middlesex. It gives the history and growth of the County and deals with all phases of the Council's activities, particularly in education. A typewritten letter from the Prime Minister is reproduced, wherein Mr. Chamberlain describes the volume as "an inspiring record" of the Middlesex County Council's work during the fifty years since it was formed. The book is well illustrated with heraldic coats-of-arms in colour and numerous photographs, drawings, and old prints.



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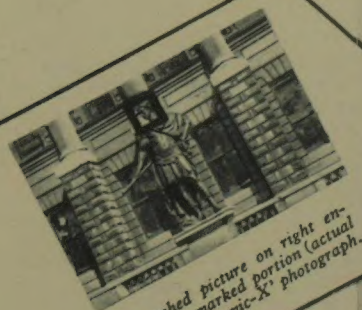
What's the NEWS about photography?

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INNOVATIONS MAKE 1939 A YEAR OF
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1839 saw the invention of photography as we know it. Now Kodak celebrate Centenary Year with improvements and additions in almost every branch of Modern Photography: new films (the finest in the world), new cameras, new 'gadgets' and accessories. A few appear here. *Photography marches on*—with Kodak in the lead.

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Unretouched picture on right enlarged from marked portion (actual size) of 'Panatomic-X' photograph.



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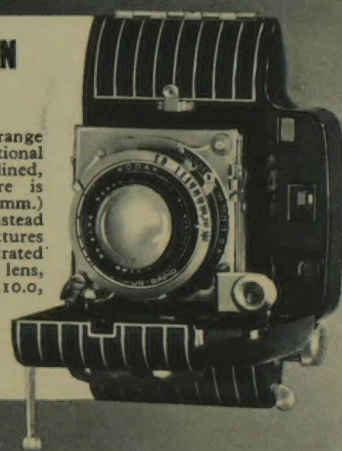
The dart was taken at 1/500th sec. at f4.5, by 3 'Photoflood' lamps in 'Kodaflector' reflectors, on the new Kodak Super-XX Panchromatic Film. Now in all popular sizes. So fast that even a 'Brownie' can take indoor snaps by 'Photoflood' lighting; more advanced cameras can go to minimum shutter times for 'action' pictures. Fine grained. In all popular sizes, 35mm. cassettes, etc.



WHAT'S NEW IN CAMERAS?

Kodak's new 'Bantam' range breaks right away from traditional camera design. These streamlined, 'built-in' miniatures (picture is actually 1/4 larger than usual 35 mm.) take 8 exposures on a spool instead of 36. No shooting off pictures just to finish the spool. Illustrated is Kodak 'Bantam' Special (f2 lens, coupled rangefinder) at £28.10.0, but Bantam prices go as low as 29/6.

The Special and f5.6 and f4.5 models take magnificent colour on 'Kodachrome' Film.



and... A new Kodak Film for 35 mm. miniatures and 'Bantams', Plus-X, which combines high speed (twice as fast as 'Panatomic-X') with very fine grain. Also 35 mm. Infra-Red film, for long-distance photography, etc.

Some surgical operations necessitate frequent X-Ray photographs being made and inspected during the operation. Previous developing methods involved 10 minutes' delay each time, with patient under anaesthetic. New Kodak X-Ray Ultra-Rapid Developer allows surgeons to see pictures within one minute.

Further announcements of Kodak's great additions and improvements to Photography will be found in this paper at frequent intervals. Ask your Kodak Dealer for a full 1939 Kodak catalogue, or write to Mr. I. N. Taylor, Dept. 57v, Kodak House, Kingsway, London, W.C.2.

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THE PLAYHOUSES.

"INQUEST," AT THE DUKE OF YORK'S.

THOSE who enjoy reading the account of a murder trial will enjoy every minute of this play. The author obtains both comedy and drama, without sacrificing verisimilitude. Though one may never have attended an inquest, one is convinced that this is as like the real thing as can ever be put on the stage. A wife is in fact, if not in law, on trial for her life, charged with murdering her husband. Though buried under a certificate of death from natural causes, the body, on exhumation, is found not only to have been poisoned, but shot in addition. Miss Antoinette Cellier gives a fine performance as the wife. Her very human, yet unreasonable, irritation when the Coroner refused to be satisfied with her simple assertion that she was innocent, was well shown. She seemed to be going out of her way to be perverse, but when one is, in effect, on trial for one's life, one's nerves are not of the quality of chilled steel. But it was Herbert Lomas who made the success of the evening. As the Coroner he was, naturally, on the stage most of the time. In addition, for two acts he was speaking practically without pause. To sit at a desk, with no more movement than an occasional turn of the head towards the jury, yet hold one's audience with a vice-like grip, is a *tour de force*. His Coroner lived. There he was, a minor attorney, basking his little hour in the limelight. Yet by no means a fool. Could probably grow as good a marrow, or a rose, as any amateur gardener. Obviously a family man. For notice how, when he returned after the luncheon adjournment, probably satisfyingly full of roast beef and two vegetables, he turned to a newly-made father in the jury, and inquired if "both were doing well." But he had no sense of humour. Listen to the ineffable tones in which he reproved the defending K.C. "Remember," he said severely, "you are not in London now." No, no; the implication was, that sort of thing may be permitted at the Old Bailey, but we have higher standards of professional decorum at Lesser Wombleton. It would be unfair to disclose the *dénouement*; though, were one to read a synopsis of the play during the overture, it would not detract from the interest.



SIR THOMAS BEECHAM OPENS THE NEW H.M.V. SHOWROOMS IN OXFORD STREET: THE FAMOUS BRITISH CONDUCTOR INSPECTING A TELEVISION RECEIVER WITH MR. G. W. FENWICK, THE MANAGER.

On May 8 Sir Thomas Beecham opened the new H.M.V. showrooms in Oxford Street which have been constructed to replace the building destroyed by fire in December 1937. In an amusing speech Sir Thomas said: "When I heard of the destruction of the H.M.V. establishment I thought, 'Here at one blow are removed from the world all the musical misdeeds of thousands of people. A grand holocaust of iniquity'... I am not, of course, referring to those records I have made myself." Later he was told that the originals of the records had not been destroyed.

"BRIDGE HEAD," AT THE WESTMINSTER.

The Irish Land settlement would seem to provide unlikely material for entertainment. Yet, though most of the audience must have forgotten what little they ever knew about the subject, it held the interest all the time. Mr. Charles Victor, who made his first West End success as the dynamic little Jew film producer in "Once in a Lifetime," makes another great success as a small Irish landowner. He bullied or carneyed with equal effect. Mr. Wilfrid Lawson was extremely good as the Commissioner who gave the best years of his life to a job for which he got no thanks. The dispirited way he took his departure at the end caused many a sympathetic sigh. Any sort of love interest seemed out of place in such a play, but as some was thought necessary, Mr. Stephen Murray and Miss Ruth Lodge may be congratulated on the way they provided it. Mr. J. Hwfa Pryse gave a clever study of a Japanese student who, for some reason, was studying European habits in this small corner of Ireland.

BRAK OF 3000 B.C.—(Continued from page 884.)

stones used for these carvings were mostly limestone and soapstone, and included serpentine and shale. The love of variegated stones is shown in the model of a cow in veined alabaster in Fig. 8, and some of the best carving of all was done in a hard bone, cf. the lion, in Fig. 6, and the ram in Fig. 5.

Another remarkable type of deposit was the extraordinary number of beads in the platform base. A vast hoard of at least 40,000 recovered by the Expedition is probably only a fraction of the total. The beads were evidently offered by the citizens of Brak and cast by the handful into the clay as it was being puddled for the grey brick in the platform base. On hitting a brick with the pick it often happened that as many as forty beads dropped out from the middle: the beads were chiefly in faience and were mostly small disc beads, but there were numerous specimens in rock crystal and carnelian. We were able to prove that at this period, shortly before 3000 B.C., it was also customary to sow the ground with beads before putting up a building. This is an interesting reminder that the necklace, which in later times became primarily ornamental, originally had a magical origin. Beads are still considered by the Syrian peasants to-day to be a protection against the evil eye; both the modern Syrian mother, who puts a necklace of blue beads round her baby's neck, and the modern Syrian taxi-driver, who decorates the radiator of his car with beads, derive their sense of protection from those early Syrians who sowed the soil with beads five thousand years ago.

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AUSTIN REED**OF REGENT STREET**

ITALIAN OPERA AT COVENT GARDEN.

AMONG Puccini's successful operas, there is none with a surer hold on the public than "Tosca," which was greeted with great enthusiasm at its first performance this season at Covent Garden. It is a pity, however, that the enthusiasm with which the public received Gigli's superb singing, did not show more respect for the artistic qualities of his performance. To insist upon his repeating the aria "E Lucevan le stelle" is undoubtedly a tribute to his magnificent vocal technique, but it is to ignore the artistic virtue of his dramatic characterisation in the part of Cavaradossi.

After all, opera is opera, not a series of disconnected concert arias, and if we do not have any feeling or understanding of the dramatic side of opera, it seems sheer waste of time and money to put an opera on the stage and incur the heavy expense of so doing. Nor is this all, since the task of singers would be much easier if they were no longer called upon to endeavour to understand and get into the skins of the characters they represent, and sing dramatically what was dramatically conceived.

This is particularly the case with a composer such as Puccini, who conceived all his music dramatically. As a composer of absolute or abstract music, he does not exist; his essential virtue is his dramatic imagination and to make a singer step out of his part by repeating an aria is to kill Puccini's drama. As Signor Gigli not only sings, but makes a

serious and successful effort at the dramatic representation he should be encouraged in this by his admirers.

The new baritone, Mario Basiola, has a good voice, and is a forceful actor, but his performance as Scarpia was not as blood-curdling and incisive as some we have known, and I doubt if this is a rôle in which he is to be heard at his best. The soprano, Gina Cigna, is an accomplished singer, but her voice lacks both richness and power, and this deficiency was

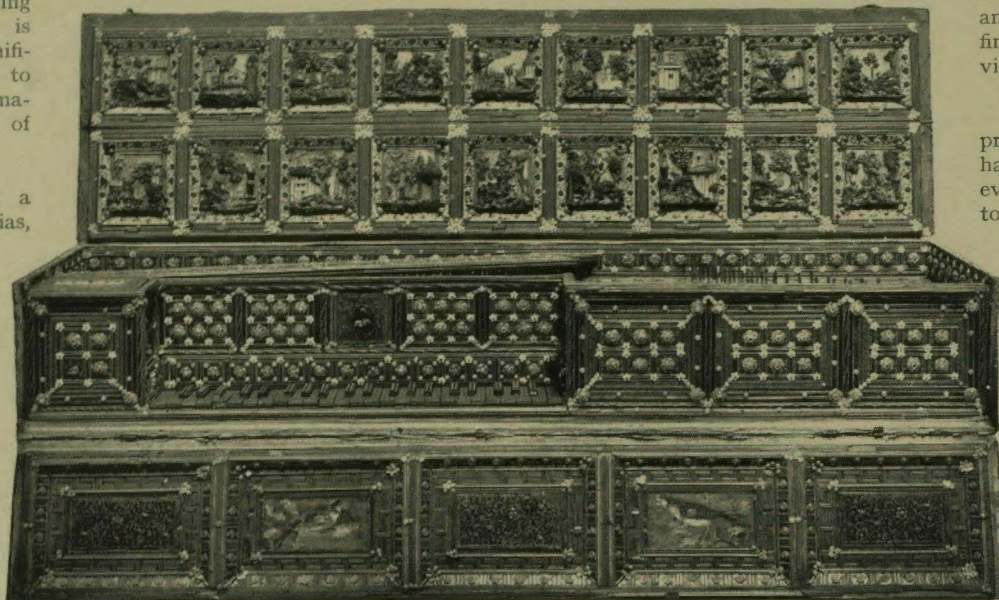
naturally rather conspicuous when singing with Gigli. The conductor, Vittorio Gui, was always lively and sensitive, and under him none of the colour and vitality of Puccini's admirable score was lost.

It must be more than twenty years since "Il Trovatore" was last given at Covent Garden. It used to be one of Verdi's most popular operas, and there are things in it that everybody over forty years old knows from having heard them ground out upon barrel-organs in childhood. But it is an opera which calls for superlatively fine and vigorous singing and great vitality in the orchestra and chorus.

The new Swedish tenor, Jussi Björling, proved an agreeable acquisition; he has a fine voice of beautiful quality, even throughout its range and of ample tone. His personality is pleasing, but not striking, and his representation of the part of Marico, though excellent vocally, was not dramatically satisfying. The outstanding performance was that of Gertrud Wettergren, as the old gypsy woman, Azucena.

This was the only part which came thoroughly alive, and her acting, and the dramatic colour of her singing, provided a lesson to the other members of the cast. As the Count, the new baritone, Mario Basiola, strengthened the impression he made as Scarpia, that he is an effective, but not an outstanding, artist whose singing is marred by an excessive tremolo. Gina Cigna's Leonora was also disappointing, and the choruses lacked punch, in spite of the fact that the conductor, Vittorio Gui, conducted with firmness and discretion.

W. J. TURNER.



THE MASTERPIECE OF THE WEEK (MAY 18-25) AT THE VICTORIA AND ALBERT MUSEUM:
THE "QUEEN OF BOHEMIA'S VIRGINAL."

On St. Valentine's Day, 1612-13, Princess Elizabeth of England, then a girl of sixteen, was married at Whitehall to Frederic V., Elector and Prince Palatine. In 1620, as "Queen of Bohemia," she was still "th' eclipse and glory of her kind." She was "a great proficient" in music, and studied "her grace's virginals" under the celebrated Professor John Bull (1536-1628). The decorations of the beautiful virginal illustrated above, Flemish or German in origin, are consistent with the tradition that it was once hers. A stag-hunt appears in the gilt leather border of the case—a favourite pastime of hers was "sport in hunting"—and the interior is covered with a rich glass mosaic of *vetro di perla*, flowers and cane. The labelled scenes on the back illustrate enchanting stories from a best-seller of the time, Ovid's book of "transformations." Their technique well suits a young girl's instrument. The virginal was bought in 1872 for £140.

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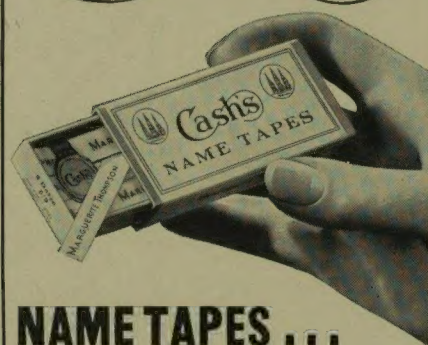
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